

FLIPside

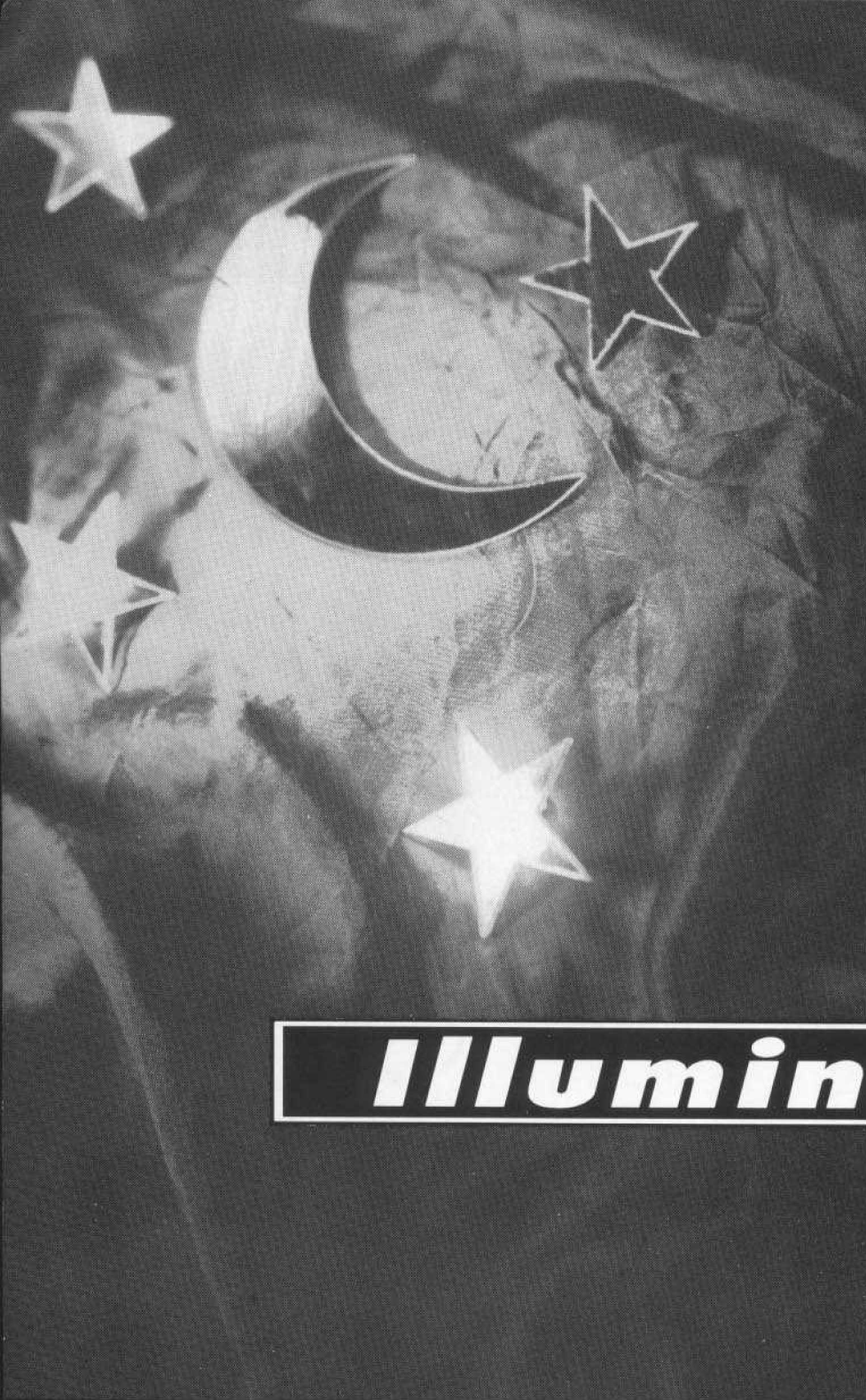
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MARCH / APRIL
1991
#71, \$2.00



HELMET
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KILLING JOKE, LOOMPANICS ULTD.
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Produced and Engineered by Sean Slade

Mixed by Andy Wallace



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THE LEAVING TRAINS



SLEEPING UNDERWATER SURVIVORS



(LP/CA/CD) SST 271

THE LEAVING TRAINS throw down such a "fuck you" sound on their new LP, you'll be sore with perverse pleasure. Head Train, Falling James, continues to wage a war upon what most people swallow whole on a daily basis, so wake up and suck up **SLEEPING UNDERWATER SURVIVORS**, produced by Earle Mankey. Also Available: **KILL TUNES** (SST 071 LP/CA/CD); **FUCK** (SST 114 LP/CA/CD); **TRANSPORTATIONAL D. VICES** (SST 221 LP/CA/CD).

the FLESH EATERS



DRAGsTRiP RiOT



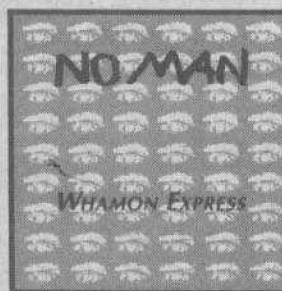
(2 x LP/XTD CA/XTD CD) SST 273

The pen and pipes of CHRIS D. have ripped up and torn down the many roads he's driven as leader of THE FLESH EATERS, DIVINE HORSEMEN and STONE BY STONE. Chris D. is back with a fresh Flesh Eaters line-up and a double LP of new cuts that spits fire and shoots it straight between your legs. Also Available: **DESTROYED BY FIRE** (SST 094 LP/CA); **PREHISTORIC FITS** (SST 264 LP/CA/CD).

NO MAN



WHAMON EXPRESS



(LP/CA/CD) SST 267

NO MAN is ROGER MILLER and his guitar rages in the MISSION OF BURMA vein as no other can. A sizzling cover of Bowie's "Man Who Sold The World" along with maximum strength Roger Miller songs such as "(I Live On) Heaven Street," "It's Not Enough" and "S.O.B." will wallop you. Also Available: **WIN INSTANTLY!** (SST 234 LP/CA/CD).

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Make check or money order payable in U.S. funds to SST Records, P.O. Box 1, Lawndale, CA 90260. VISA, Mastercard and C.O.D. can order by calling (213) 430-2183. All orders shipped to CA must include 6.75% sales tax. For general information call (213) 430-1794.

Darby (Ben is Dead) says: "I couldn't have made it through High School without Flipside!"
Mickey (same mag) says: "I love the Flipside letters section!!"

FLIPSIDE

P.O. BOX 363 WHITTIER, CA. 90608

SUBSCRIPTIONS

All subs are for 6 issues (1 full year!).

Please list the issue you want your sub to start with. Remember, we come out bi-monthly, so you will get a new issue every two months or so - not every month!

- U.S. subs are \$9.00 cash, \$10.00 check
- Canada or Mexico/S.A. \$20.00
- Europe or Asia \$30.00
- Australia, Japan, etc. \$35.00

(Note: The sub rates are primarily based on U.S. Air Mail/Printed Matter postage rates (as listed in the back issue section below.) For example: Postage for 6 issues to Europe is 6*\$3.01=\$18.06, plus mag cost/envelope/handling 6*\$2.00=\$12.00. Together totaling around \$30.00. We know it's high, but at this point it's all we can do.)

BACK ISSUES

46 - 53, 55 - 70.

- U.S. \$2.00 each cash, \$2.50 each by check.
- Canada or Mexico \$3.00 (\$1.48 postage!)
- Europe or Asia \$4.00 (\$3.01 postage!)
- Australia, Japan, etc \$5.00 (\$3.85 postage!)

CATALOG

Details of all our shit is in our Summer '90 catalog for a 29 cent stamp.

RECORDS

- #2 - Detox "Start... Finish" LP
- #11 - MIA "After The Fact" LP
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun" LP / CS
- #17 - The Crowd "Big Fish Stories" LP / CS
- #18 - Death Ride 69 "Elvis Christ The LP"
- #20 - Bulimia Banquet "Party My Colon"
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7"
- #22 - Motor Morons "Conspicuous Consumption" 5 song 7" EP
- #24 - Paper Tulips debut 20 song LP / CS
- #25 - Das Clown 4 song 7" EP
- #26 - Pop Defect "To Each His Own" / "Without" 7"
- #28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
- #29 - Pop Defect "Puro Desmadre" 7"
- #30 - The Big One. L.A. / S.F. compilation LP/CS/CD
- #31 - Anus The Menace debut 15 song LP / CS
- #32 - Babyland 4 song 7" EP
- #33 - Pooch's second solo single. 2 song 7"
- U.S. prices: \$7.00 LP/CD, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$5.00 7".

VIDEO

ALL Flipside Videos except 4, 6 and 12 are in stock and available. Get our catalog for complete description.
- Videos are \$22.50 cash, \$25.00 check each. NTSC only.

ON THE COVER

Upper left, Helmet at home in New York, right, Page at Night Moves in Huntington Beach. Photos by KRK

RODNEY'S REQUESTS



Rodney on the ROQ (KROQ, L.A. Sunday Nights) with Redd Kross!

- | | |
|--|--|
| 1. Jello Biafra "Die For Oil" | 11. Vicious Fiction "Mesmerized" |
| 2. Birdland "Everybody Needs Somebody" | 12. C.C. Ryder "She Sings Alone" |
| 3. Redd Kross "3-D Eye" LP/CD | 13. Dinosaur Jr. "I Live For That Look" |
| 4. Hello Disaster "Native Son" | 14. Redd Kross "1976" |
| 5. Cowsills "She Said To Me" | 15. Manic Street Preacher "Motown Junk" |
| 6. Mega City 4 (any) | 16. D.O.A. "War" |
| 7. Birdland "Protection" | 17. Dylans "God Like" |
| 8. Would Be's "Cynical"/"Logic" | 18. Teenage Fan Club "God Knows It's True" |
| 9. Ride "Vapot Trail" | 19. Sonic Youth "White Cross" |
| 10. Motorhead "R.A.M.O.N.E.S." | 20. Slow Dive "Morning Rise" |

AD INFORMATION

DEADLINE FOR ISSUE #72 - APRIL 19TH!

Other important dates: #73 - Summer solstice, #74 - Friday, August 23rd, #75 - Friday, October 25th, #76 - Friday, December 20th

SIZES / PRICES:

Inside covers: 7 1/2" wide x 10" high, \$200.00

Full pages: 7 1/2" wide x 10" high, \$175.00

1/2 page: 7 1/2" wide x 5" high, \$90.00

1/4 page: 3 3/4" wide x 5" high, \$45.00

1/6 page: 2 1/2" wide x 5" high, \$30.00

Business card: 3 1/2" wide x 2" high, \$20.00

Classifieds: Per 40 words, \$2.00

* Multi-color quotations on request.

REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone (85 line) all photos.
5. Deadlines are when we expect to be filled up. Sometimes that is sooner than later - so don't wait until the last minute.

QUOTE OF THE MONTH:

"... as such a person, I am filled with despair and disgust, I am filled with murderous fantasies whenever I permit myself to stop and think for more than a few minutes at a time. I suppose I am drawn to the performing space because I imagine that there I might find my own kind of insult, mockery and scorn, because there I might find my murderous fantasies dramatized and affirmed. But I am also drawn to it because as a laboratory of change it seems as good as any other; because I have found out that what is said there is sometimes said with more clarity and more mystery than what is said anywhere else; because I know that one can leave a nightclub with the feeling that nothing can ever be the same."

(some cool sentiments by Greil Marcus from his book *Lipstick Traces: A Secret History Of The 20th Century* - Shane Williams.)

"I'm not Buddah, so fuck it!" - Brett Guerwitz' response to Krk's Bad Religion bashing of last issue.

POETRY BY EDITOR

Untitled by Chavo Bonk

A young woman I liked had
this ugly pit-bull.
He started growling
at me.
I put my hand out.
It was up to him to
bite it to pieces or
get to know me.
He started to hump my leg.
She walked in and thought
I was using her to get
to know the pit-bull.
Women are my problem.

Ages of Massacre by Stephen Twelker

Massacre, massacre, ages of massacre
Have haunted my head and the heads of my fathers.
Generations of teachers and rogues and priests
Have (a) given birth, (b)
Been ministers of massacre,
Massacre, ages of massacre.

It happens today. Still. Beijing. Panama.
Iraq. America. The "holiest" government is the
Bloodiest government. And I fear to say
That the crosshairs are fixed
anew on you. And that death might well
Take ages. Ages
Of massacre.

For each generation has been the last
In its own collective mind, and has
Acted on this urgency
Irrationally, filling the sky with
Impossible chemicals, killing its babies
To spare common grief, converting the
Holy into wicked transgressors, then
Filling their bodies with ounces of bullets.
Massacre! Is what it is, and it
Ages me terminally.

But the passage of time is savage enough
Without compounding division
For the sake of delusion. Please be a member,
A finger or liver cell,
Or set yourself down without breathing or eating.
For, as you are, you consume much more than you provide,
And what you produce
Is a toxic by-product
Of ages and ages and
Ages of massacre.

Waving The Blind by Lori Sanders

I offer to let him read one of my short stories
Maybe later, he says, never bringing it up again
He holds his sport page shield up over his mind

I offer to let him read some of my poetry
I don't understand that stuff, he says
He reaches for the TV remote, turning me off

I offer to let him see one of my paintings
This is gardening day he must trim his roses
He can't let their fragile souls go unattended

I offer to play him one of my songs
He says he's heard enough of it through my walls
Can't I please try to keep it down

He takes me out to dinner, so we can talk
He thinks we're drifting apart,
He says, he's doing all he can.
Why can't I put a little effort into it?

A Whole Lotta Nothin' by J. L'heureux

Doin' nothin', talkin', thinkin',
New religion quitting drinkin',
It's all getting old.
Young and black and talented,
Shadow boxing as a kid:
Unelectable.

Wait and watch, another loss,
"First change yourself then find a cause."
What a cheap excuse.
Don't acquiesce to eloquence;
Importune the heartlessness:
Put big words to use.

I'm getting sick and tired
Waiting around.
Empty promises: coated and glazed.
If I give up hope, I might feel better,
But I'm American:
That's not how I was raised.

Another day, a dream is shaken.
Nothing changed, I'm so mistaken.
Now I'm getting sick.
Trickle down, an epidemic,
the good old days, a bad polemic:
Real Politik.

A whole lotta nothin' goin' on around here...

Thither Went The Minstrels
by Dave Bourgoin

The choir died at a quarter to midnight
We're never going to hear them sing again
They'll sing in heaven or they'll scream in hell
but never need to come back here again
We're finished with their pretty sickly voices
and fed up to the hilt with their angelic looks
Never never need their perfection
The placitude and quaint affection

The church caught blaze at twenty to midnight
but the choir sang on even though alight
Their choking voices then their stifled screams -
reached right out in the middle of the night
but no one came and few even cared
For the town event of the death of dirth
a generation landslide in the nearest mire
cleansing the soul with fitful fire.

Sabbath
by Catherine Test

The aboriginal stretch of silence
forgets harvested seasons
where the workers in the corn-rows
delivered chafed hands to the sunset
bleeding.

Hence, Christian offerings of repentance
and remorse towards human vice
do not render the day worthy
of the sweat spilling down my back,
flowing into a river
more ancient than the Nile,
moving up the chapel stairs
which believe my ascent invalid to be holy.

In the church of my heart
the choir is on fire.

A Surprize For Tom
by Richard F. Hay, Sr.

Chief Hardline was a
tough man to deal with.

Tom entered his office
to recieve his Lieutenant's bugles.

After a few words had
passed, the Cheif
said in a normal voice,
get under the desk.

And the third time
screaming, get under
the desk.

At this point
Tom was thinking
to himself I'd
better get under
this desk.

He was saved from
such a fate when
Chief Hardline
remarked "that damn dog he
just won't listen."

Slow Horse
by ?

Lie down in the gutter and hold me,
I'm too tired to go for a walk.
Tell the world to go to hell and hold me.

Don't move, listen to the wind and if it's
still listen to birds.

Ignore the mud water that spatters our hair
thrown by laughing cars laughing racetrack
and lottery ticket machine destinations
that give reason to live another day.

In the gutter we'll hold, hang out, enjoy
epidermal proximity, speak, eat spit and
watch various waters flow by.

I am tired of screaming at the world that's
doing its best to frappe my wits and now
I must rest... **so I can scream again.**

I will scream of my love for the gutter,
hoping that only biodegradable waste flows
down its waters, the waters that seek to
rejoin their gray sweet mother.

I will listen and bellow and whisper to the
dreamers of empty dreams, try to bring their
real, vital, attainable ones up from
the depths of fear.

Bend your knees, lift your arms, reach forth:
I have lost my scuba mask won't you buddy-breathe?

We'll eat real fruit not fruit on the
slot machine, and that racetrack, the one that
turns man into something that is not man,

we will walk out into the middle of it,
and be content on the back of the low horse
who is not whipped when he stops to drink.

With Cheese
by Ricardo Luv Wang

2 slices of very downtown pizza
with a side order of information
paper about the dwindling rainforest
buckets full of mozzarella
they're talking about the perfect dough
I've got 2 hours to get to school
my lover is in the Convention Center
looking at the Russian icons
paid for with U.S. greenbacks
she's going through her menstrual cycle
I'm thinking about the ozone layer
& burning the roof of my mouth.



Will I MAKE IT
into HEAVEN
WITH MY TATTOOED
SOUL?
Will GOD love
ME AS MUCH
AS I LOVE
Rock N Roll?
Will all My
DEAD FRIENDS
BE THERE?
CAN I PICK
UP MY OWN
WEAR?
AND WILL
MY HAIR
STILL FIT
IF I STRIKE
IT WITH MY
HANDS?

SANDY
HANDED TREE

How to read these reviews...

1. Number. Directly following the name is the issue number of the zine listed here.

2. Price. Cost of zine, which may not include postage. An "*" means that although the zine is free, postage is not, so send stamps, IRC's for foreign response or some sort of change.

3. Description codes:

A: Size of paper

S - Standard (8 1/2" by 11")
 HS - Half standard (5 1/2" by 8 1/2")
 L - Legal (8 1/2" by 14")
 HL - Half legal (7" by 8 1/2")
 M - Mini (4 1/4" by 5 1/2" or smaller)
 O - Oversized, larger than tabloid or odd-sized
 T - Tabloid, usually 11" by 17" on newsprint

B: Length

Number of pages

C: Notes

R - Photo reduced type
 T - Typeset or Laser-printed
 G - Glossy cover
 M - Multi-colored cover
 M+ - Multi-colored cover plus insides
 F - Full color cover
 F+ - Full color cover plus color insides

10 QUESTION #, \$1.00, HS-24
 POB 4205
 Clearwater, FL 34618 USA
 Poetry, graphics and features on Jawbox, Pink Lincolns and Intent.

ACTION AND DEFIANCE Winter 90, *, HS-4-R
 4072 E. 22nd St. #306
 Tucson, AZ 85711 USA
 IMWU news and ranting newsletter. Also just recieved is their special edition "History of the IMWU First 5 Years 1986-1991". Quite a history, 16 pages.

AFTERSHOCK #5, \$1.00, HL-16
 POB 232
 Pennington, NJ 08534 USA
 Reviews, comics and views.

ANTI-MRR CLUB c/o PAUL M. #2, \$2.00, S-16
 POB 3326
 Redwood City, CA 94064 USA
 Paul is at it again! Another issue of the favorite pastime for this negative punk. Most of this issue is written by him, but he does have a decent amount of support in here.

BACTERIA OF DECAY #6, \$1.50, HS-28
 63 Lennox Ave.
 Buffalo, NY 14226 USA
 Lotta reading, no photos (boo-hoo), includes: Rorschach, Pittbull, zine/record reviews and a story.

BEN IS DEAD #11, \$1.50, S-40-T
 P.O.B. 3166
 Hollywood, CA 90028 USA
 BID always strives to be different and each issue they create and continue unique ways of dealing with the tedious task of making a music publication interesting. This issues big emphasis is on obsessions and bad habits. Great stuff.

BETWEEN PIT & PEDESTAL #9, \$1.25, HL-20
 POB 945
 LaGrange, IL 60525 USA
 Diverse and interesting poetry and graphics.

BIG TAKEOVER #29, \$3.00, S-116-R
 249 Eldridge St. Box 14
 New York, NY 10003 USA
 Jack Rabid never ceases to amaze. Tons or reviews, insightful editorials, and long interviews! This issue includes: Chills, Weiridos, Bad Religion, Social Distortion, Jello, Mark Burgess and House of Love!!

BLOODY BRAIN EXPLOSION #2, 1 DM +, HL-24-R
 Kolberger Str. 26
 4200 Oberhausen 11, Germany
 Wild German zine with diverse coverage - Exploding White Mice, Cosmic Psychos, Moving Targets, Karlsson and more. In German.

BORDER XINGS #24, \$2.00, S-22
 POB 5173
 N. Bergen, NJ 07047 USA
 Enthusiastic fan-type coverage of Irish Rock groups and Celtic life in general! Interesting.

BRENNENDE FENSTER #2, \$3.00, S-40
 Obere Riedl 1
 8121 Untersochering, West Germany (Frg)
 Another monster German zine! Tons to read, features include: Evil Horde, So Much Hate, Alamut, the Clean, Bloodstar and much more.

BUFFALOON NEWSLETTER V4, #4, \$1.25, HL-20
 31 West Northrup Place
 Buffalo, NY 14214 USA
 Lotta captioned collages, plenty of tits, reviews and stuff.
CHAIRS MISSING #8, \$2.00, S-20-R
 POB 375
 Fairfield, CT 06430 USA
 Lots to read and some cool original photos. Buffalo Tom, Yo La Tengo and CMJ on \$10 A Day features.

CHARETTE'S EYE VIEW #1, ?, S-8
 242 Rathgar St.
 Fall River, MA 02720 USA
 Short, but pretty decent cartoon zine.

CHUMPIRE #1, \$75, 14
 RR5 Box 40 #B4
 Monticello, NY 12701 USA
 Enthusiastic first effort, all hand written with a Sockeye feature.

CLOT #9, \$1.00, T-32-M+
 P.O.B. 33330
 Northglenn, CO 80233 USA
 A free tabloid in Colorado with good features. This issues features include Grateful Dead, Blowhole, Death Angel, Upstage and more.

COMPACT DISC Jan 1991, ?, T-12-T
 POB 8561
 Deerfield Beach, FL 33443 USA
 2650 CD listings of hard to find import CDs. Rare stuff from Japan and all over. Collectors take note.

CRUDE #8, \$2.00, HL-24-R
 8385 French
 Alpena, MI 49707 USA
 Neat yet graphic with lengthy features on: Watch You Drown, Chalk Garden, Mega City Four and Frank Sidebottom.

CRUMP COMICS #6, \$1.00, HS-28
 POB 1837
 Upland, CA 91785 USA
 Comics and graphics as well as an interview with Robert Williams.

CRUSTY #1, 2 stamps, S-12-R
 5045 Piccadilly
 Madison, WI 53714 USA
 Busy graphic style and good original photos highlights this issue. Features with Natural Cause and Just Say No.

CUT #10, \$2.50, S-44-R
 11 Julian St.
 Norwich, CT 06360 USA
 Tons of pretty decent record reviews as well as lengthy features on Teenage Fanclub, Sebadoh and Cul De Sac.

DAGGER #13, \$2.00, S-32-R
 P.O.B. 460
 Somers Pt., NJ 08244 USA
 Tons of tiny print record and zine reviews, a Bitch Magnet interview, some live reviews with photos. Pretty standard zine fare.

DAWN IS UGLY #4, \$1.00, S-22
 7 Creek Rd.
 Camp Hill, PA 17011 USA
 Good coverage of your basic left wing concerns as well as good music coverage: All, Smiling Ape, Terveet Kadet and Hogans Heroes. Reviews and contacts as well.

DE NAR #51, ?, HS-28-R
 Postbus 104
 1210 Brussel 21, Belgium
 This zine comes out every month without fail, it seems really informative, but damn, I can't read it. This is a special calendar issue.

DECONTROL Zipper, 5/\$12, S-612
 POB 404
 Duluth, GA 30136 USA
 Poetry, prose and punky rebelliousness.

DISORDER #97, 12/\$15, T-32-T
 233-6138 Sub Blvd.
 Vancouver, B.C., Canada V6T 2A5
 College tabloid with pretty good coverage. Features include L7, Bad Religion, Lush, Kinghorse, Slayer and Tankhog.

EAST COAST EXCHANGE #2, \$2.00, S-36
 50 Lexington Ave. #3C

New York, NY 10010 USA
 Good, original live photos! Lots of live and record reviews with spots on Bouncing Souls, Lucy Brown and Union Strike.

EBBI #1, ?, S-16-R
 8546 North Karlov
 Skokie, IL 60076 USA
 Could be the start of something - regional (Chicago) news and reviews zine.

EUTHANASIA ROSES #2, \$60, S-18
 759 Cranberry Ridge
 Fairbanks, AK 99712 USA
 Reviews, cartoons, poetry, graphics, cutups and all that groovy stuff.

EVERYTHING WENT BLACK #2, ?, HS-44-R
 75 Bawnmore Road
 Belfast, N. Ireland BT9 6LD
 Dark photos, some sploody graphics and a host of goodies: Soulside, Fugazi, HDQ, Steadfast, POD, Godorhoes and more.

EXCURSION #3, *, HS-24-R
 POB 3103
 Bellingham, WA 98225 USA
 Jawbreaker and Undertow features as well as a healthy dose of pretty well presented opinions and commentary.

FACTSHEET FIVE #40, \$3.00, S-134-MT
 6 Arizona Avenue
 Rensselaer, NY 12144 USA
 Every address you'll ever need to get in touch with any kind of small press you can imagine. Reviews of zines and music as well as classifieds, comics and some writing. Killer.

FANZINE THAT HAD NO NAME V4, #1, *, HS-24-TR
 1693 Franceschi Rd.
 Santa Barbara, CA 93103 USA
 Good photos, good interviewing and a good choice of features: Fugazi, Circle Jerks, Plad Retina and Cringer!

FONORAMA #6, ?, HS-48-M
 POB 114, 31-829
 Karakow 31, Poland
 This Polish fanzine dedicates issues to covering certain bands, this issue features the Sisters of Mercy.

FOR YOUR SKULL #22, \$30+ stamp, HS-8
 833 1/3 N. Formosa
 Hollywood, CA 90046 USA
 Well it certainly has been awhile since this one crawled into our mailbox! A welcome sight. Well done cartoons and graphics with potent messages. Interviews with Andy Helps and Karen Platt.

FOUR ALARM CHARM #11, *, HS-12-R
 Box 10578
 Mpls., MN 55440 USA
 This issue features nothing but tons of live reviews and some cool photos. I like when fanzine editors actually go out, ya know!?

FUNMARE INK #2, \$1.00, HS-32
 627 Taylor St. #21
 San Francisco, CA 94102 USA
 Lotta cutup collages, writing, toons and all with a good anti-social attitude!

GIRL GERMS #1, ?, HS-32
 POB 3060
 Eugene, OR 97401 USA
 A zine for girls written by girls! Hey, this issue features Calamity Jane, Ice T, Unrest as well as tons of commentary and worthwhile opinions.

GOAR #3, 7DM, S-60
 Postfach 3
 6601 Sbr. - Scheidt, West Germany
 Nicely printed and composed zine which includes a 7" with Lemonheads, Speed Niggs and Dead Moon. Coverage includes: TV Personalities, Moe Tucker, Soundgarden, Faith No More, Cynics, Loveslug, Lazy Cowgirls, Lemonheads and tons more.

GOOD & PLENTY #6, \$1.75, S-56-TM
 2116 Salem Blvd.
 Zion, IL 60099 USA
 Wow! What a cool zine! Good clean and easy to follow layouts with killer photos! Features: Quicksand, Integrity, Sacred Reich and Chain Gang. Recommended hardcore reading.

GRROEI #1, \$1.50, HS-26+
 Madoerastraat 12 B
 9715 HG Groningen, Holland
 Real interesting zine. It's has 26 regular pages plus inset zines and silk screened graphic additions! Not in

SHOT RAG #2, \$2.00, S-30
POB 1330
Hagersville, Ontario, Canada NOA 1HC
Big print and lots to read, this issue features: One Blood, Marx, Drunk in Anger, Noisy Bastards, Reaction, Jim Testa of Jersey Beat and a bunch of other stuff.

SOUND CHOICE #16, \$3.00, S-96-TM
POB 1251
Ojai, CA 93023 USA
Reviews and more reviews and all that zine stuff, as well as a sort of cybepunk theme this issue featuring an interview with Leary and stuff on virtual reality and other mind toys! Good issue!

SPIRAL SCRATCH Jan. 1991, 2, S-68-F
6 Chapel St.
Cambridge, England CB4 1DY
Excellent pro English zine that prefers to feature punks of years gone by. This issue: Lurkers, Television, Killing Joke, UK Decay as well as modern goodstuff like J&MC, Nick Cave, Einstürzende etc. Good listings and contacts. A must.

SPLATTER EFFECT V2 #29, 2, T-24-M
P.O.B. 2
Bound Brook, NJ 08805 USA
East coast music industry type thang. NY, NJ, Philly listings and contacts.

SPUN #63, \$1.00, HS-24
38 Reservoir St.
Holden, MA 01520 USA
Short reviews, features and commentary in a graphic, adventurous layout makes turning the pages fun. Good effort as always.

SQUAT OR ROT #2, 2, T-16
POB 20012 Tompkins Sq. Sta.
New York, NY 10009 USA
Excellent politically charged tabloid with plenty of inspiring graphics and text. Also comes with a compilation 7" with Jesus Christ, Yuppicide, Apostates, Insurgence and Malachi Krunch.

STONKAGE #2, \$4.00, S-28-R
756 St. Johns Rd.
Clacton-On-Sea, Essex, England CO16 8BN
Heavy U.K. punk zine with plenty of spunk! Big

coverage this time includes: Sloppy Seconds, Metal Duck, Exit Condition, Cowboy Killers, and the Four Sons of King Henry the V. Good zine.

STRANIER #12, \$1.50, S-32-T
15 Van Saun Drive
Trenton, NJ 08628 USA
Some cool graphics and neat typesetting give this zine a fiesty edge. Features include: Circle Jerks, Steve James, Derelicts, Dwarves, Alex Franklin etc...

STREET SOUND #45, \$3.00, T-40-F+
174 Spadina Ave. #506
Toronto, Ontario, Canada M5T 2C2
Pro music tabloid type thang features tons of reviews, playlists, news and contacts up the butt.

SUBVERSION #1, \$2.50, S-38-T
79 S. 7th St.
San Jose, CA 95112 USA
Debut issue of this well done zine! Impressive list of features: Pussy Galore, Tom Amphetamine, Naked Raygun, Bongwater, Pixies, Cows and more.

TASTE THE FLOOR #8, \$2.00, S-28-R
POB 936 Asto Station
Boston, MA 02123 USA
Lots of reviews, a few good features (Steve Wynn) and a healthy left/political section with interesting stuff.

TESTED WITH VINEGAR #1, 2, M-36-R
POB 4438
Richmond, VA 23220 USA
Shrunken down reviews, clippings, articles, photos and graphics. Mostly interesting.

TRUST #26, 3 DM, S-86-R
Salzmannstrasse 53
8900 Augsburg, W. Germany
If only Trust was in English... ah but it's not. Killer photos make it pretty worthwhile anyway. Features: Tech Head, Beck Session Group, Die Oslo Story and a Crucifix cover!

TWISTED IMAGE #26, \$1.00, S-8
1630 University Ave. #26
Berkeley, CA 94703 USA

Ace Backward's comic and opinion showcase. Everybody should have one.

TWISTWORTHY #2, \$1.00, HS-32-R
4030 Cypressdale Dr.
Spring, TX 77388 USA
Good original photos highlight features on Samiam, Shelter and the Holy Rollers.

WATCHING SISTER VOMIT #5, \$1.00, HS-12-R
POB 236
Nesconset, NY 11767 USA
Reviews, poetry, commentary and a Kronin interview.

WEIRD FLOWER Winter '90, \$2.00, S-22
10 Gore St.
Toronto, Ontario, Canada M6J 2C6
Comprized mostly of clippings, this zine is a kick to read through. Short interviews with Lemonheads, Doughboys, Asexuals, Samiam and reviews as well.

WIG OUT #17, 2, O-24
POB 44633
Tacoma, WA 98444 USA
Far as I can tell this is a zine produced by Girl Trouble! It doesn't only include them, there's let-

ters, the Banana Splits and some other interesting stuff.

WILD RAG #16, *, S-14
2207 W. Whittier Blvd.
Montebello, CA 90640 USA
Wild Rags record store newsletter. Interviews with Toxodead, Hellwitch, Impetigo, Blasphemy and Arcane!

WISCH MOB #4, 2DM, HL-92
Kirchplatz 15
4834 Harsewinkel, West Germany
Another pretty good German zine in German. Thick with a varied coverage of old and new, hardcore and punk.

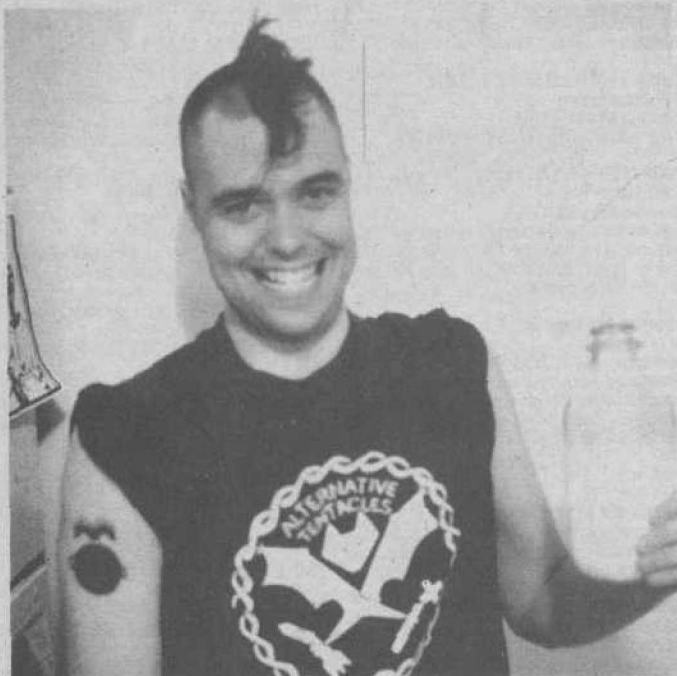
WORD BURGER #7, \$1.00, HS-28
1107 Alabama
San Francisco, CA 94110 USA
This is basically a graphics with some commentary noodling it's way through. Pretty free form

ZAP #33, 4DM, S-60-TM
Postfach 403
3000 Hannover 1, W. Germany
Zap leads the hardcore scene in Germany with it's pure unrelentless enthusiasm and drive. Always great.

EVERYTHING THAT RISES MUST CONVERGE EP \$4
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ALTERNATIVE TENTACLES RECORDS

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WOULD YOU GET ARRESTED WITH THIS MAN?

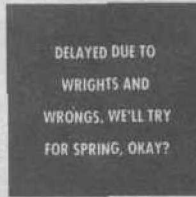
Watch local press for information on the following tours in the near future:
JELLO BIAFRA (spoken word)
ALICE DONUT and **NOMEANSNO**.



ALICE DONUT
Mule
LP / CS / CD VIRUS 82
(Acclaimed third album from New York's reality caughen.)



JELLO BIAFRA with NOMEANSNO
The Sky Is Falling, & I Want My Mommy
LP / CS / CD VIRUS 85
(Full LP sparked by work on the 'Terminal City Recorder' film soundtrack.)



NOMEANSNO
You Kill Me
12" EP / CS / CD VIRUS 86
(First 12" EP available for the first time Stateside. Combined with 'Sex Mad' LP on CS & CD.)



LARD
The Last Temptation Of Reid
LP / CS / CD VIRUS 84
(Debut with Al Jourgensen, Paul Barker & Jeff Ward of Ministry / Revolting Cocks etc.)



TUMOR CIRCUS
Take Me Back - Or I'll Drown Our Dog
7" single VIRUS 89
(Debut with members of Steel Pole Bath Tub & King Snake Roast. Full LP to follow.)



JELLO BIAFRA
Die For Oil, Sucker
7" / CS single VIRUS 90
(Spoken word attack on what might be America's biggest mistake yet. Full-out poster sleeve.)

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BRYAN DAVIS

BLOOD FOR OIL

Dear Al,

Thanks for your response to my letter in Flipside #70. You made some good points and now I'd like to continue our debate on the Gulf War.

First of all, "War with Iraq", even if you disagree with the policy is NOT an example of "double-speak" because that's exactly what's happening. If you want to cite a true use of double-speak, I'd suggest you look to the more liberal President Peanut who referred to his failed 1980 Iranian hostage rescue mission as "an incomplete success". I don't mind you throwing some trendy terms into the mix, Al, but I do think you should refresh your memory as to their exact meaning before you do.

Contrary to what you assert, the boundaries of these Middle Eastern countries are no more artificial than those of the United States which also went through a period of colonization by another country. As for those boarders being set up "to control the Middle East and it's (sic) precious oil" that doesn't make a lot of sense to me since at the time most of those countries achieved independence the world ran on coal, not oil.

Maybe it makes no difference to you if the means to unite the people of the Middle East are "right or wrong" but I suspect it makes a difference to the people of Kuwait. Somehow I believe they could have done without Saddam's armed thugs killing children, throwing the sick out of hospitals, raping women, dumping oil into Kuwaiti waters and trashing their infrastructure. Not exactly what I'd call a peaceful reunification spoiled only by those imperialistic Yankees. I also kinda doubt the Saudis, Egyptians and Syrians would be helping the U.S. force Saddam out of Kuwait if those countries thought all we were out to do is control their resources after the war.

Of course there's no denying part of the reason we're there is oil. But NOT cheap oil, because oil ain't been cheap since 1972. However, one reason (among others) to stop Saddam is to keep oil at market prices (as opposed to dictator prices which is what we'd have if Saddam had been allowed to keep Kuwait and continue his war machine into Saudi Arabia).

Like it or not, the modern world runs on oil. That's true whether it's a truck that delivers groceries to your local Alpha Beta or a gas guzzling convoy of peace punk vehicles headed out to a gig in the Mojave Desert; "No Blood For Oil" stickers proudly displayed on their bumpers.

By the way Al, what are you running your car on - Ivory Liquid? Sincerely, Craig, Whittier CA.

(Craig, That last paragraph pretty well sums it all up. The whole problem is that I am NOT running my car on Ivory Liquid, solar power, Ethanol, hydrogen fuel, etc. Why? Because I have no choice but to use oil. Then why do I drive a car? Because the same multi-nationals that WE are fighting for in the Middle East sabotaged L.A.'s hopes of rapid transit a long time ago. (See "Roger Rabbit"). And to make the whole joke come full circle, our government "for the people" spends billions and billions of dollars NOT on finding alternate energy sources (or on education, medical services, homes for homeless etc.) but in fighting a war for that oil. Imagine, Craig, if we (meaning the "modern world") were not so dependant on oil. Well then, Mr. Saddam would probably have no reason at all to invade Kuwait. And even if he still did, we (the US) would probably not care. What if Kuwait's main export was broccoli not oil? Yes, oil, directly and indirectly is indeed the only reason for this war. But it is typical of the modern world to do just as modern medicine does - "cover up the symptoms, but ignore the real problems". Take another aspirin! The oil problem will exist until we no longer DEPEND so heavily on it, until there is a cheap and efficient alternative to this problem. Until we realize that an ounce of prevention is worth the 2000 pound bomb of so called cure. But for now, dependence is exactly where we stay. I'd bet that with all the money this nation has spent on Star Wars and etc as well as the billion dollar a day Gulf War, we could probably find a way to run my car on Ivory Liquid! In

still might be able to fight."

• Pilots who have been bombarding occupied Kuwait and Iraq for the past three weeks said they have run out of ready targets and have begun to cruise for targets of opportunity. They said the landscape has gotten so littered with battle damage that it takes as many as seven passes to find something worth destroying.

• Iran's national news agency said allied air raids have caused

the meantime "let's liberate Kuwait". Hooray for our side!! Rah Rah!! (Yeah, Kuwait has now been restored to it's "legitimate" government. How legitimate is a government that was never given the right to rule by its own people? Kuwait is run by little more than a family owned oil company!).

I guess my last response may have seemed a little typically U.S. bashing. Don't get me wrong, Saddam's actions are equally, if not more deplorable and down right despicable! The guy is definitely insane, and the atrocities he orders his troops to commit are shocking. But don't think that the U.S. "armed thugs" would behave any better given the situation (remember My Lai!). War is war after all, the bottom line to me is that violence should not have to be the means to the end of violence. My God, WE were dropping tons

and tons of bombs on living people! We were killing everything in our path (civilians and even our own troops!), devastating a whole nation, "trashing their infrastructure, killing children etc..." Do two wrongs make a right? Do the thousands of Iraqi casualties (that you won't hear about on our censored TVs, a media conditioning us to think that Saddam is the only living creature in all of Iraq) somehow make up for the lives lost in Kuwait? Does might make right? I don't want to see Saddam continue anymore than the next guy, and I certainly don't have a solution to this problem because it has gotten so completely out of hand, and so far removed from decisions made long ago. I just don't understand how the "modern world" can

look on and cheer "our side" and not look to the bigger picture, and not think that maybe we should start teaching ALL of the world's people that "thou shall not kill" really SHOULD apply to ALL of us. - AJ).

Dear Flipside;

I'm really pissed off from the last few days about hearing about the war shit in the Gulf. I've been listening to this right wing religious radio show, maybe you've heard it; "Talk Back With Bob Larson." Bob and Bonnie continuously stomp on everything from metal and punk to protesting. Last Friday they did a show on the reactions to the Gulf situation and told their listeners that a good Christian should support Bush's actions because "... good Christians are to be loyal in submission to their government" no matter how corrupt it's actions are. They went on to say "We as Christians should not affiliate ourselves with any sort of protest and should have red, white, and blue ribbons in our automobiles to show support of the battle." How sick! Why don't they just add a bumper sticker saying: "This tank filled with blood of Christians." I've tried to call in and debate these morons but I can never get through but maybe some intelligent people can call in and verbally assault these assholes and let America know that there are punks out there who aren't the satanic, burnt-out losers they tell their listeners we are. This show airs on many AM/FM religious stations through out the U.S. and Canada at 2:00 - 4:00 PM Mountain time, phone # is 1-800-821-TALK. Let them know you don't buy into their scams and lies.

Brian

PS: Keep protesting!

BLOOD FOR ADS

Dear Flipside,

I don't know which is funnier, the person who can't realize that it's not 1984 anymore or your justification of the fact that it ain't 1984 anymore. Judging from the "rebuttal" that you gave in last issues letter column, I'd have to side with the former. All that guy wanted when he wrote in were some straight answers, but all you did was attack his character and then go on about how we should stick our heads out of the sand and face the "real world". "Sneaking in?" On what PLANET are radio programmers gonna stick Sonic Youth in with New Kids On The Block and Warrent on a Top 40 playlist? Not on this one, I assure you! Not that I'm necessarily against the idea of y'all putting Alice In Darzig adds in yer publication (and I'm sure you're loving all the guest passes, wine & cheese and Janes Addiction concerts on the side of the mountain that come with running them), but you've gotta realize that not only are you helping to further perpetuate the "big-rock-success or nothing" machine lie that seems to be growing in our "scene", but you're also supporting big business' that ultimately care only about commerce and not art, which is something that all the "progressive minded", well intentioned A&R people on the face of the earth can't change. Sonic Youth, Ministry, Bullet La Volta etc... weren't signed because some executive suddenly got a wild hair up their ass to improve the state of music. No, they were signed because their music was doing well in a new demographics

bracket (college students, 18-25(?) and they wanted their hands in their for fear of missing out on their profits. They were able to give these young bands big bucks, big cars, big drugs, whatever, and the bands fell for it. Truth is, how many of these bands are we gonna be hearing 5 years from now? Maybe one or two of the ones you mentioned, but the Buffalo Torns and Lemonheads are probably gonna be found almost exclusively at the nearest Sam Goody cut out bin. And for the bands we might be hearing from? Well, I don't even want to think about it, because if they've survived the Big Rock Industry that far, chances are they'll probably suck anyway. But there is hope, Brothers and Sisters! Major labels are here to stay whether we like it or not (either in farm-league ex-independent subsidiaries like Taang! or Twin Tone or in might-as-well-be "Independents" like Caroline or Combat), so why shouldn't we profit from this? It's easy!! The next time Epic or Warner Bros. offers to put an ad in your publication, charge them double. They can afford it, and it helps your publishing costs so that you can at least maintain if not lower our ad rates. (I don't know about you, but when I get \$175 bills in my hands, I'm usually thinking about rent, not a full page ad in Flipside), which can only help out that 99% of your "clients" who otherwise don't have a fighting chance against what THEY can afford. Talk about accepting things on our terms!...

In conclusion, I must say that I agree with you on one point - times have changed. Now the man doesn't have to bust our music, all he has to do is buy it. And Flipside voluntarily or not, is the doorman clearing the path for their red carpet made of the artistic blood of those acts who have been bought, drawn and quartered. I guess the only way THEY can't get to you is by maintaining your own personal creative freedom by doing it yourself, and if this means that I'm not facing up to the "real world" of phoney schmoozing, market research and pushing units, then I'm glad I live on fantasy island.

Ostrich 'til death, Pete Giant
Somewhere in New Orleans
(PS: Oh, and by the way - I haven't started college yet and probably won't for awhile, so I don't have to worry about my career or anything...)
(Pete: It sounds like you do live on "Fantasy Island" - let's just look at the "real world". In the last issue on Flipside there was 1 (one), HALF page ad from a major! Charging them double isn't going to subsidized very much. That's is the real world, Pete. We hardly, hardly ever get major label ads so it's not even really a concern, let alone "a doorman clearing the path", as if every major label is lining up to jump on our "cheap" ad rates. Again, my feelings are that labels are labels, A&R men (like you say) are A&R men. There are bigger labels and smaller labels (what is an "independent" label anyway?) but you'll never convince me that there is any real difference in ethics between the two extremes. It's all scale. - AJ).

PRETENTIOUSNESS DECONSTRUCTIONIST
Dear Flipside;
I'd like to comment on Bob Lee of Clawhammer's letter concerning pretentiousness in music (#70) and his band's so called "average Joe" / "flannel shirt" rock. Don't get me wrong, I think Clawhammer is very good. But wasn't their first step up to critical praise in a large part due to Captain Beefheart cover(s)? Beefheart's not exactly an "I'll-check-the-oil-then-have-a-beer-with-you" type of guy to pick to cover. And don't some of Clawhammer go to UC Irvine, home of Jaques Derrida, the noted French deconstructionist theorist?
My view is that pretentiousness does have a place in music, even in punk rock! (I don't mean the Robert Plant / Hobbit / English castles and cut up warm up exercises kind of prog rock pretentiousness.) I think that some of the best lyrics and songs are done by artists that some would call "pretentious", Fugazi for example. Ian MacKaye could have milked his Minor Threat past ad nauseam, with slight variations to the formula: no sex, no beer, no meat, no leather, no oil-based head shaving utensils... In a way, "heavy metal" band (L.A. Times) Bad Religion have stuck with a formula that works (since their second, Styx-like LP almost ruined them in the early '80s). The L.A. Weekly wrote about their singer, Greg, flying back to L.A., interrupting his Ph.D. studies in "evolutionary biology". That sounds like a pretentious way of making anthropology sound like a "hard" science! I think Ethan ("pure math is the hardest of the hard sciences") Port might agree.
Al, would you define "pretentiousness" in music?
Pretentiously, Anon.

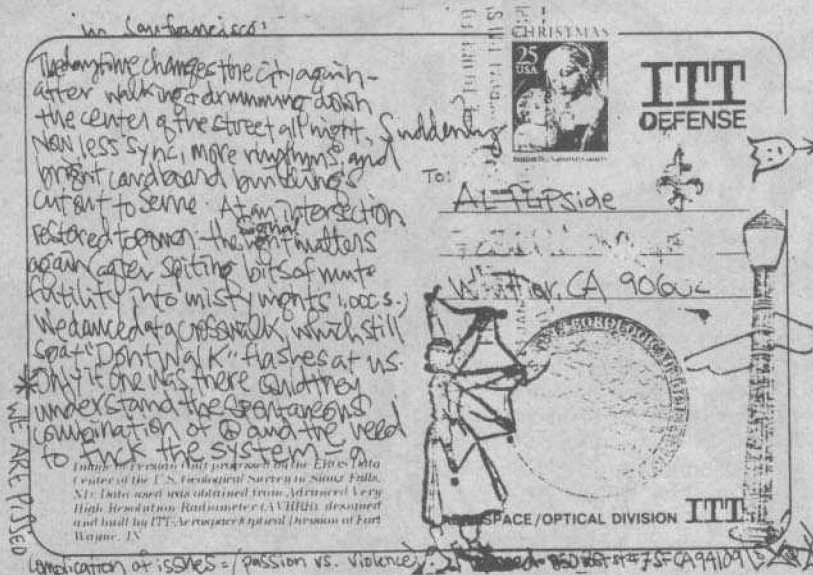
(Anon., the best I could do is give you the Random House definition of that pesky word: pretentiousness - 1. inflated, self important. 2. ostentatious. I think that in music, where everything has some degree of inherent pretentiousness, that there is a fine line between that pretense adding to good, solid entertainment value or falling into cheesy and pompous snobbishness. The tolerance of that line changes from person to person and from "scene" to "scene". The MTV scene certainly draws that line in a completely different place than do members of the punk scene. Sorry, I don't have an answer for you. - AJ)

PLEASE SOME OF THE PEOPLE SOME OF THE TIME...

Dear Flipside;

The Vaginal Davis interview was the best thing I've read in your magazine in years. Finally, you guys are branching out from the clusters of suburbia. Reading that article I was laughing all through it, and the accompanying photos were hilarious. I've seen Pedro Muriel & Esther, Vaginal and Glen Meadmore's new band, and they are funny and sexy and play with punk ferocity that puts all the dude rockers to shame. When they opened for Tragic Mulatto at Raji's they blew them away, and the tragedy was on the Mulattos' who were really pissed to be upstaged by a bunch of drag queens with guitars. Please, more interesting stories like this, and maybe I'll subscribe again.

Signed Karol Degraffenreid
(Karol: I'm gonna try that infamous quote so popular to cross-over bands, in a Flipside context, here goes: "the punks say we cover too much hardcore, the hardcores say we cover too much punk." We try to cover whatever mows us down. - AJ)



THE ORGANIZED RELIGION

Flipside;

I like Bad Religion even though it costs more to see them than David Lee Roth.
Henry Stieves

To Flipside, it's readers, anyone with cheek bones, plus 17 1/2 other people;

You're all fucked in the head and I should kill you. Those Year End Answers say it all. Fucking retards. Most consistently great band: Bad Religion. BAD RELIGION!!? These guys have put out the same record like 4 times. How many fucking versions do we need to hear? Also, was that "band with best tattoos" or "best band with tattoos"? Well, either way it was a stupid question. (Ok, so it wasn't exactly a question but fuck you anyway.) This is for Krk and most of all of Flipside: Your zine is still great but when you start ragging on pot smokers in general, stop for a second and think. I could kill you. Also, take a good long look at the number of typos in ANY Flipside. What have you been smoking!? Pot smoking doesn't make you stupid as far as I'm concerned. (Although living in Florida tends to cause brain damage.) Now, back to those answers. I think favorite and un-favorite rock critic was included so Krk could proudly bag #1 for unfavorable critic. Everyone knows rock critics suck shit through clean straws and that they should all die so I don't have to go to jail for killing them. Even though I didn't send in answers to this or any of the Flipside polls, I still enjoy them because it shows me what a fucking bunch of dorks you are. Sometimes I wonder what you geeks look like and how fun it would be to fuck up your lives. I sleep better knowing I'm not as stupid as you are. Fucking losers.

Michael Smith, Gainesville, FL.

PS: Why is Faith No More's name even in your magazine? Fuck them and anyone who likes them!

THE STRAIGHT DOPE

Flipside;

Seems like it's all about following your heart and not letting your balls crawl up so deep inside you that they cloud your righteous spirit. It's more than just singing about this and protesting that. You've got to share your perceptions of justice and injustice with the less aware. You know who they are. The heavily indoctrinated. Get on the subject of drug legalization and give them positive reasons for it. Lives ruined in jail over bullshit. The tax relief we might see if the government were making some money off our harmless love to mind travel. Right now it's just costing them a ton of bread and they're never gonna stop it. Just legalize it. Or talk about how racism fucks everything up. It prevents equal opportunity. Equal opportunity is what makes people not have to steal or deal to get a few

bucks in pocket. Or that the cattleman feed stuff to cows so that they grow twice as fast on half the food. In Europe they won't even let our meat in 'cause it's unfit. I swear to God the F.D.A. would approve someone to feed us our own shit for the right price. And if they're not on the take the might be the stupidest assholes in the country. Anyway, they're killing us. The whole thing be looked into. Tell a about it and tell some have to take responsibility don't have a clue. gonna change 'cause people who do are the cate. Get them to see through your eyes. Joy-barker does at a carn- every real truth you can out the truth with more world at face value 'cause it's 99% skams to make money. The other one percent is half love and substance, and half lies to get laid. Sounds fucked but it's the only life we've got right now so make the world a hipper place. This opening your eyes shit spreads like the flu. Wake up. Catch it and spread it. Put the eyecap on and make your presence known on the planet... Then when your righteous day is done, relax with some righteous animal pleasures. You deserve it.

Love 

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Alcohol & Drugs—4,000
Heroin/Morphine—4,000
Cocaine—2,000
Marijuana—75

Annual Deaths In The U.S.
 from substance abuse, 1988.
 "Just say know"

sucks and really should friend. Get all worked up strangers. Some of us bility 'cause folks in gen- And the government isn't hip people don't vote. The ones we've got to edu- the writing on the wall ously entice them like a val. Open their eyes to uncover and start seeking vigor. You can't take the

YOUTH OF TODAY GONE MAD

Flipside;

2 pages on Shelter? What a fucking waste of time. The same amount of coverage should have been spent on someone more worthy and creative. Ray Cappo doesn't know shit of what he's talking about. He seems to want to make himself look more important than he really is. Ray, if nothing is true, why do you bother to preach your nothingness? Why don't you spend some time by yourself and do some serious self-examination before you carry on with such nonsense? And while you're at it, stop making crap records.

Lawrence J. Patti

PS: The Youth Gone Mad flexi fucking sucked! If you're give something away, shouldn't it at least be listenable?

YOU CAN'T TURN OFF ALL TV\$

Flipside;

Just writing in regards to Tim Claws' remarks about us, TVTV\$, in his "Positive Alternative Scene Report" (which, by the way, is neither positive or alternative). Tim, there were three minor truths to your story: 1. we split without playing. 2. we wouldn't play after Yard Trauma. 3. I got spit on. Everything else was either misquoted, misstated or just plain slander. Giovanni is a great dude, he's helped us a lot in the past and I respect the hell out of him. But, on gig nights, the guy loses it, split personality. On the night in question, before we even got out of the car we were yelled at for parking in the wrong spot, having an open beer, and like 2 other things before we even got to the door. He gave us the same old "you'll never play here again" rhetoric... then the old "No ID, no play!" (we're all over 21 and have played twice before). So we get in by 7 PM for our sound check to find that the sound man isn't there yet (he showed up around 10 PM). So I go up to the bartender and say "I'm with TVTV\$, could I have a beer?" so the dude hands me and my other 3 band mates each a draft beer. He later gave us each one more. Somewhere in there, Gio comes up to me and says "Yard Trauma is headlin- ing, playing at 11:30. You can play at 10:30 or 12:30." Mop up band at U-Genes? What is this, Hollywood? So I say "I'm not playing after that 'hippie dirtbug band'. They'll clear the place out" and elected for the 10:30 slot, feeling sorry for Anus The Menace, who got stuck with the 12:30 slot. I told Gio that was fucked. So our bassist shows up at like 10:35 (not expecting us to play so early) and we got bumped to 12:30. I said that "if a fucking band is headlining (as Yard Trauma was), they should play last. Period." Right at that time Gio walked up to our drummer, Cliff Ford, and started screaming "You fucking asshole!" because of the beer. The fucking guys gave it to us!! YELL AT HIM! So we left. Look, the guy (Giovanni) doesn't pay too well (last time we headlined we made \$11, didn't even cover gas, and the place wasn't empty.) We were yelled at in front of our "fans" over some draft beer the bartender gave us... So anyway, the next week we were to play the Anti-Club, a place that we never play due to their occasional pay-to-play policy (among other reasons), but Giovanni was doing this as his first L.A. booking and knew that stinko bands like Laffin couldn't draw in L.A. He asked us and we uneasily accepted. We showed up super late due to car trouble to find our "fans", 30 - 40 of 'em anyway out front waiting for us to show (no one was inside

and no one wanted to pay if we didn't show), and the first thing this greasy biker guy from "Laffed At", comes up to me demanding \$30, says Gio sent him, and I said "Ain't no fucking way I'm paying you, that's between me and Gio" (to this date, Gio has never told me I owed him money). And this sick excuse for a human spits in my face. AND YOU CALL ME A BABY? Is this your idea of mature?! I should have at least given him a quarter for a breath mint. So again, we split, along with our fans, who never went in, no one paid and Gio lost his ass on this one, but you can blame Biker Dan for that.

So anyway, my regrets are only that we never played U-Genes again, the people there were always great (doorman Jerry - mohawk and smiles, is fucking God, coolest guy on earth). But things happen and maybe we should have played, but we're honest and people hate us for that, probably always will.

Blaze James, TVTV\$

PS: Tim, I wish you would write a little more responsibly, you could have called me (Gio has my number), Smf got my side. Not to mention, I've never seen Ragabash, but that stuff you said... I used to hang out with Paul the bass player, that dude would never say something like that. He's shy and doesn't even think about gangs, so get your story straight.

PSS: I'd like to go off on you about all the space you waste on bands like Janes Addiction ("greatest band in the world" ha, shows what you know.) and Billy Idol, etc. They don't need mention in Flipside, write about someone who does, but I've said enough, maybe next time.

DIRTBUG BAND FLIPSIDE LOVES TO HATE

Dear Al, McMartin, Flipside readers, Mom, etc,

I really need to let some steam out on a couple 'o subjects relating to my group so here goes.

Concerning the review of Yard Trauma's "Eyes" EP by McMartin in the last issue ("Eyes didn't sound right at any speed" "...inoffensive enough." "Crank up some fuzz & stop teasing me Lee."). McMartin, when I saw you at Al's during the Mr. T show, you told me how you hated my group but I really appreciated your straight forwardness & thought you were a pretty cool guy. Personally, me and enough other people don't agree with you so we can argue in circles all night, so forget that! When you told me that you reviewed the "Eyes" EP and said what you said about it, I became peeved that my record was given, for review, to someone who hates my group. I think that there is no way any kind of objective review could come from a person who is automatically prejudice from against the group from the start. Ok, I understand that Al probably didn't know that you didn't like the group. However, I feel that this review was just an out & out irresponsible piece of dribble. If you can't relate to a fast paced loud punk rock tune about insomnia, that's fine. I'm not asking for every review to be a good one (we have about 18 good reviews for the record as it is) but if you could have constructively told folks what's wrong with the song (lyrics, melody, bass line, whatever), there would be no need for me to write this letter. The A side has no fucking speed flaws. Check it out against a E on a piano or guitar! So fine, you listened to the B side and called "Priority Male" harmless, which it is (it was our non-LP out take kinda thang from the LP sessions) but you obviously ignored the existence of another track on the B side, "Traumatized" which is not exactly what I would call harmless.

Here's another point of confusion/frustration. Martin stated that I should stop teasing him and "turn up the fuzz". I don't think that our particular sound or tone should be the deciding factor on a records worthiness, unless you are one of those close-minded types that want everything to sound a certain way, which is fine with me whatever people want to do with their minds and ears, as long as they keep their reviews limited to the specialty zines of which there are plenty to write for. The clincher here is that Yard Trauma's first mini-LP got a horrible review in Flipside back in '85. It seemed from the review that the record was not so much as even listened to as the review said "do you like (some horrible groups name) and '60s revival?", then went on to some diatribe about someone vomiting in someone's front yard. Although there were many instances in our

music at the time (and other reviews from the time reflected this), the record had a major Garage feel with plenty of fuzz and farfisa. So listen, we get knocked in '85 for not being like that and we get knocked now for not being like that. What th' fuck!?

Back then we evolved from a hardcore/industrial group called ESS. I had become pretty fed up with the conformity & blandness that HC was manifesting into and as a longtime fan of '60s punk sounds, we added an organ player, slowed down a bit and viola! Hey, it was so fucking rebellious at the time that I got shit from the metalhead hippies & the so called punks.

Anyway, time passed and the band ceased to exist for over two years. I don't wanna repeat what was said in the article 'bout us in Flipside from last year so I'll cut to today. The group has a different line-up from years ago. We also don't sound like that either. While I'm proud of our early recorded stuff, we ain't that way no mo. This leads into the

HEY!! Cendyn Post

I HAVE NOTICED IN THE PAST THAT WITHIN THE PAGES OF THE EVER SO WONDERFUL ORACLE THAT I HAVE GROWN TO KNOW + LOVE, EXISTING UNDER THE RATHER UNIQUE + GLORIOUS BANNER OF FLIPSIDE HAS A HISTORY OF REPRINTING POST CARDS SENT TO YOUR GOD LIKE SELF... KEEP ON ROCKIN' IN THE FREE WORLD + COLOUR ME LONG GONE JOHN

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RECORDS

last point of confusion. I believe it was AI who panned the first YT LP. In your July-August '90 issue, AI gave a ravingly good review to a comp called "Oh My God, My Mom's On Channel 10" (a great record). What's the rub? That LP contains tons 'o groups doing NOW exactly what Yard Trauma was doing in '84! Mmmmm?!?!)

That's my .10 worth. Despite it all, I do think that Flipside is a great, easy and fun to read 'zine. Happy New Year (and buy tons of Dionysus Records!)

Lee Joseph, Dionysus Records
(Lee, Who ever said that life was fair? - AI)

FIXTURES IN PEYTON PLACE

AI;

In reply to the inaccurate info. on IMWU as spoken by the Fixtures in their Flipside interview:

1. The shows in O.C. were organized by none other than yer pal Tim Claws at that time. Using money from the LA-IMWU to do it at that. He did NOT know what HE was doing, NOT the Union. So Kevin, if you wanna bitch, stop paying lip-service to Tim Claws and quit lying.
2. Otis, Kevin's brother and manager of the Fixtures, (until recently) was a dues paying member of the IMWU.
3. The Fixtures Mag: GLEET has in the past run articles/IMWU news in it.
4. The Fixtures played ATA/IMWU organized gigs in SF against the Drug War, that were well put together and publicized. The fact that few people came out to the one they played had more to do with 1. the 'punk' scene today is very much Straight Edge and NOT against the Drug War! 2. Tim Yo. of MRR did all he could to try to stop this show from going on at Gilman. Proving what a Red Fascist he IS. 3. The 7 dollar door price for tickets IS normal for Gilman, and done as a benefit you can get in free if you didn't have the money anyway. 4. The bands were paid on top of this. 5. Also, that same night in another part of town, NORMAL had a big rally for the legalization of Reefer. So that hurt us too. And I doubt a bunch of 'punks' were at that either! Sometimes the truth isn't popular boys. But was well Media Cov!

5. The Fixtures say it's good we combat racism in the music scene... but evidently Kevin feels we should ignore it in our own ranks and at our own gigs: Case in point: the "Peyton Place episode" he mentions. Tim Claws besides wasting a lot of Union funds, was also allowing the racist elements into our gigs in OC unchecked in their harassment of black IMWU members, who complained of this to IMWU-LA. As it turned out, Tim Claws sister was a member of Warskins at the time! IMWU was a whole considered this to be a direct violation of everything IMWU stands for as well as a danger to us all. The fact that Tim Claws and his clique went on to attempt to silence this info with the police and the KKK on to us like never before IS proof that we indeed had a serious problem on our hands. And if Kevin wants to ignore this as "Peyton Place" he can... and look like a hypocrite in the process, oh go ahead Kevin. You sold out your values in our eyes to chummy up with flake Tim Claws just so he got you in Flipside. You talk shit Kevin, what a joke!
6. The ATA and the IMWU both have done many more important actions and events from scratch, grass roots nothing. We deserve the very credit due us that our activity proves, whether YOU or AI like us or not. Sorry to see what a kiss ass you are Kevin to get an interview! You must think Police and KKK pals like Tim C. are OK.

No Compromise! For social revolt and anarchy!

Barrabbas, IMWU Intl., Tucson, Az.

(Although this is not the entire letter submitted to us by Barrabbas (aka Ron Gould), it is the entire portion that applies to what was said in the Fixtures interview of last issue. I would like to make it clear that we are printing this just to be fair, and to let the IMWU clarify their position, we however in no way support the IMWU and think that anything Ron Gould says should be taken with a very large grain of salt. - AI)

WHAT'S THE MATA?

Flipside;

Upon cognition that a Shadow Project interview had graced the pages of your excellent Jan/Feb issue, I realized the necessity of immediately rushing out to purchase a copy. Shadow Project is, without question, one of the most original and interesting bands to surface in the Los Angeles scene for some time. Mr. Rozz Williams seems unable to digress from anything but musical brilliance, while consistently progressing and disacknowledging his acclaimed past. Though the article was a nice addition to the issue, I was, however, troubled by the way in which the interviewer, Patrick Mata, produced the article.

Though Patrick Mata was successful at bringing to light many of the undeniable truths

concerning the Shadow Project, he, throughout the interview, made a blatant display of his ardent lack of journalistic abilities, while simultaneously discrediting his already tarnished objective posture and local credibility. Examples of this include Mr. Mata's repeated deviation from formal questioning in order to interject pitiful attempts to substantiate his own import and prominence by shamelessly discrediting others, as well as indirectly benefacting his past musical endeavors. (Let's face it, Kommunity FK was, as best, a subordinate entity in the local music "scene", while Sativaluvbox deserves no address whatsoever.)

Other examples of Mr. Mata's mockery of journalistic integrity lie in his inability to comprehend and accept the idea that his (as well as my own) "scene" had diminished and has been replaced by a younger, less informed generation. Though this is an unfortunate notion, I do not subscribe to the fact that adolescent name calling and arrogant flaunting of past involvement will inspire positive development. (The simple proclamation of being an "old pioneer" is a most refutable fact when applied to Mr. Mata.)

Nevertheless, because the article was of lengthy nature, I was able to acquiesce some information regarding the Shadow Project, however, Mr. Mata's detestable interruptions and lack of journalistic prowess provided for a most enfeebled artistic production, and a slightly above average article.

Patrick Mata should familiarize himself with the word objectivity, or perhaps enroll in a remedial writing class.

Born To Mourn

Flipside;

Many thanks to Patrick Mata for his history lesson on the death "scene" of L.A.'s past



("Inside the Shadow Project," FS #70). Unfortunately, the interview devolved into a somewhat self-pitying nostalgia session among a few of the main figures responsible for the scene's rise and alleged fall. Perhaps these characters realize not that better than complain about the sorry future of music in L.A., they should take action to put a stop to the stagnation of the "degenerating '90s." I see that Rozz et al are doing their part, but how has Mr. Mata kept himself busy since

the release of his rather upbeat Sativaluvbox record? Look at yourselves, guys. It's time to bring Death back from the dead, and there's no time like the present. The future is up to you... we're waiting.

Ariel, the Altered Mind Magazine

(Patrick Mata's "journalistic" style to me is just as original and perhaps irreverent to orthodox writing styles as his music is to MTV bands. In this case he chose to do the interview in "beyond drunken" conditions, and chose to print the entire transcript to preserve the emotions bouncing around at that time. We will be seeing and hearing more of Pat's multiple musical projects in the near future. - AI)

PEER PRESSURE

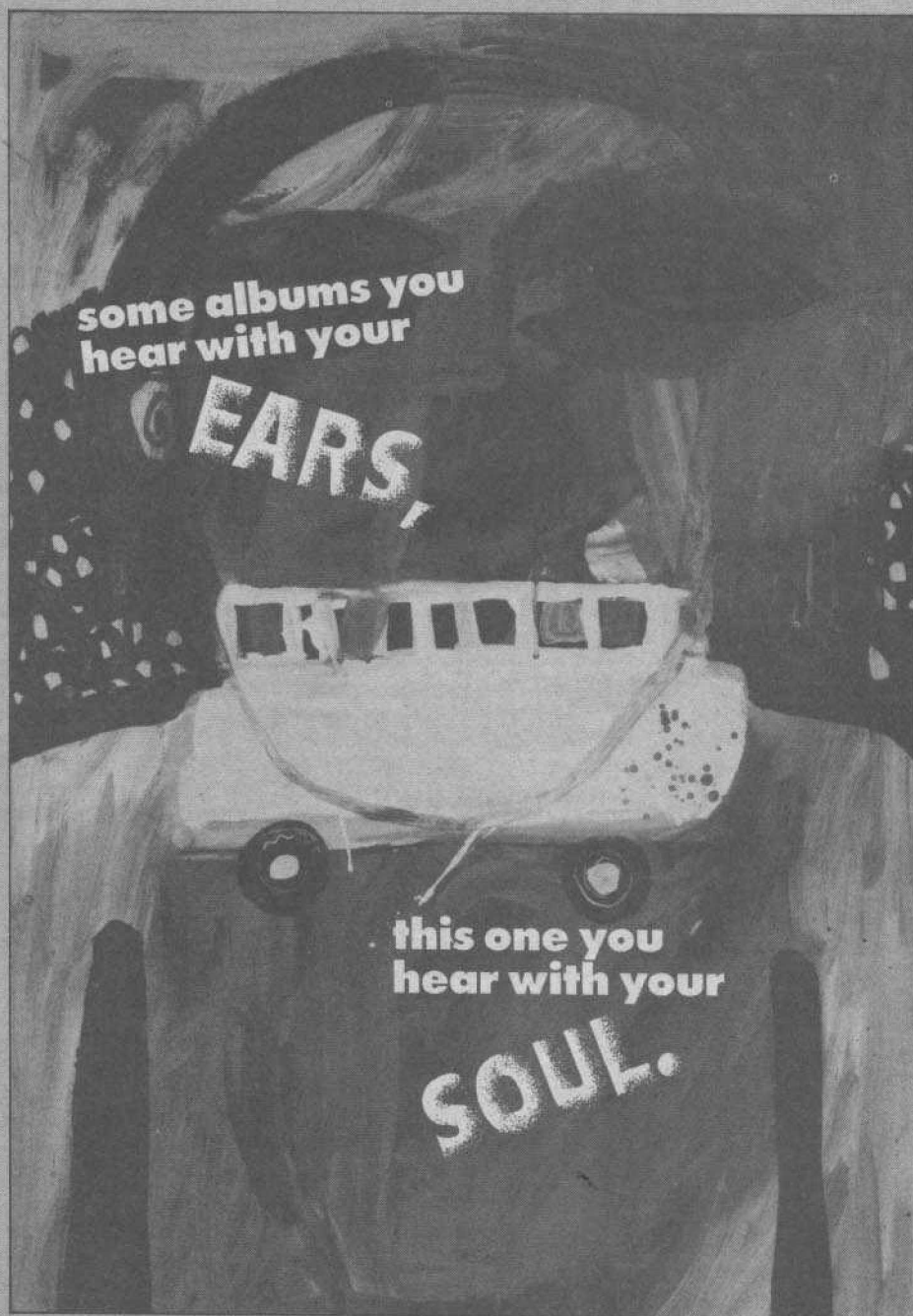
Dearest Flipside;

We here at Pure Filth Magazine have been reading your "fanzine" for quite sometime now. Hell, most of us have either written stuff for you or had our bands reviewed by your "unbiased" critics. We supported you in a religious fervor for 8 out of the last 11 years. Then something happened. Maybe it was when you got the computer with the Pagemaker program. Maybe it was when Hudley left. Maybe it was when you started hobnobbing with Bob Guccione Jr. We don't know. All we know is that what once was a vital document of "alternative music" (punk to those not afraid of the label) has now deteriorated into a trite, unimportant, scaled down version of Spin Magazine.

We know, we know. We've read all your pissy-whiney excuses for your new direction: "This is the 90's, time to progress." Hah! How can you say that 90's bands like Soundgarden and Mudhoney playing 70's crap rock is progression? How in the world can you possibly call it punk rock? Because the singer says "fuck" occasionally between songs? If that's punk rock, then Skid Row is the punkest band around, since their singer says "fuck" more times than Lee Ving in his hey day. Granted, most of us agree with you that Wax Trax records are shit, but come on: if you're going to call a spade a spade, don't do it with one eye closed. Sub Pop is shit. And Sub-clone bands like Big F are shit.

We've been sitting here for almost three years now pondering your dilemma, and we think we can help. We (the editors) have compiled the following list of suggestions to aid in pulling you out of the depth of pathetic complacency:

1. Blow up your computer, break out the old typewriter, and start tiling your columns again.
2. Take ten hits of acid on layout night.
3. Get Hudley back, or someone of equal artistic talent to draw doodles inbetween



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columns.

4. Get Krk to do the layouts.

5. Let Krk answer all the mail.

However, if you find our suggestions unacceptable, allow us to offer these helpful hints:

1. Put Al in a convalescent home.

2. Krk and Stephanie should quit the staff and start SFTG again.

3. Grow your hair and change your name to "Flushside" or "The Sub Pop Home Entertainment Guide" (this one doesn't apply to Al because everyone knows he couldn't grow hair if he drank a gallon of insta-grow.)

4. Quit the fanzine business altogether.

5. Proclaim Al the guru of some new religious cult (how about the Temple of Sodommated Youth?), buy a small island, and drink oodles of spiked Guinness Stout, ala Jonestown.)

Sound good!? We know you probably won't print this because your staff is comprised of a bunch of Hippy twats (Musclehead is just a wuss), but we thought we'd offer assistance anyway. Call us assholes. Call

us old punks with nothing to do but slag other old punks. Call us nostalgic pricks clinging to a movement that no longer exists. We maybe all or none of these, but at least we have enough integrity to admit it. How about you?

Fuck you sincerely,

The Editors of Pure Filth Magazine, L.A.'s last punk mag.

PS: We didn't include our address because you couldn't possibly send us a response worth the time it would take to open the envelope and read it.

PPS: Where's X-8 when you need him?

(Hey guys, thanks for taking the time to answer your own letter! I think everyone that works on this zine is too busy looking to what's NEXT to really bother with going back - no matter how good it was then. Yes, we have traded in our typewriters for word processors, and or Fear records collect dust while Helmet is blasting from the CD player, but like I've said in the past that is no "new direction", it's always been our direction! Thanks for your concerns, but we're doing fine, thank you. - Al)

CHEEZE WHIZ

Dear Flipside;

Why is it that all our local bands in L.A. never seem to get any mention worth noting in underground publications unless they are a punk or a hardcore band? (ask Pure Filth

that! - ed). I don't have anything against those sort of bands, but is it an easy excuse for people who cannot classify music to opt for that, or are all writers and critics in this field backward music fascists who are scared their friends will think them square to the scene? Apart from Babyland, an excellent local band, all we ever seem to hear about are bands like the Dwarves, Fugazi, Babes in Toyland etc. Coming from L.A., I would love to hear about our local bands who are equal if not better to the usual mob who receive endless reviews and rehashed boring info. Some of these bands are: Distorted Pony, Slug, Pressure Hed, Insulin Reaction, who have all struggled along in their completely original and important style of music. Staying underground and being inventive is a dangerous and daring ground to tread and deserves much more recognition that is already employed. This sketchy coverage and lack of attention to our L.A. - true, not industrial scene, is damaging to the bands who are already established or emerging, for it makes them feel that trying to create something new is of no significance to the press. I hope L.A. underground publications aren't slipping with their obsession of punk rock and letting NEW underground flounder, for I think surely they will be beaten at their own game by new publications.

Flipside still gives more coverage to this statement than others (congratulations on being the only fanzine or mag to give Hawkwind the time of day.)

Yours, Krafty Cheeze

(Krafty, not to say that you are jumping the gun bit, but none of the bands you mentioned besides Insulin Reaction have had any vinyl released until recently. I think that it is hard

for some mags, especially the bigger ones, with limited enthusiasm for quality club time, to seek out and discover the unrecorded vanguard. Now that most of the L.A. experimental bands are getting stuff out (like Babyland's debut EP, as well as Distorted Pony on "The Big One", both Flipside releases - plug, plug!) I think they will get due recognition. I am personally very excited about both Pressure Hed and Slug, and you can look for features on both of them in the near future. - Al)

**IT'S TIME ONCE AGAIN FOLKS, TO DUMP ON GOOD OLD: S>U>M>P
P<U<M<P**

Flipside,

As I sit here writing this letter, I am listening to the new Tab album "8-Way Santa", and the words from an illustrious peer of yours from MRR in describing the "Jinx" single come to mind: "...it's a tad disappointing... this doesn't have the angry punch of "Salt Lick."

How true that is. Years ago, Sub Pop began releasing albums that no one else would release,

albums by freaks, and, pardon me, losers: "God's Balls", "Bleach", "Screaming Life", "Salt Lick" etc, etc. These are the albums that will go down in the archives of punk/hard rock history, if there is such a thing (and I for one hope there isn't or will ever be.) "8 Way Santa" will not. Nor will Nirvana's new album, most likely to be released on Geffen, yes, Geffen. Nor will "Louder Than Love."

I think back again now, and I look at the cover of "God's Balls". What an angry motherfuckin' pissed off look those guys have in their eyes on the cover of that album. What a bunch of fucking poseurs they look like on the back of "8 Way". Like all the great scenes of the past, the Seattle scene is just that, a great scene OF THE PAST. With a few exceptions, such as Dickless and the Lonely Moans, Seattle bands best work is done. Seriously, would Tad ever have the balls to sing "got a needle in his arm for the very last time, and he sticks it in, for the very last time, heroin, heroin" as in "Habit of Necessity"?

Now Tad is more concerned with "serious song structure" such as "and you better give me a shot, and you'd better say your spells, and better give me a lot, and you'd better not ever tell" as in "Plague Years". Boy, that really cuts to the bone, doesn't it? The members of Tad would probably respond to this with litany's about maturing, and melody and depth, but the simple fact of the matter is, hard rock isn't about using 50 year old blues scales, or about writing half baked love songs, it's about being beaten over the head with in-your-face reality, both in the lyrics and in the music. And neither of these will have the force

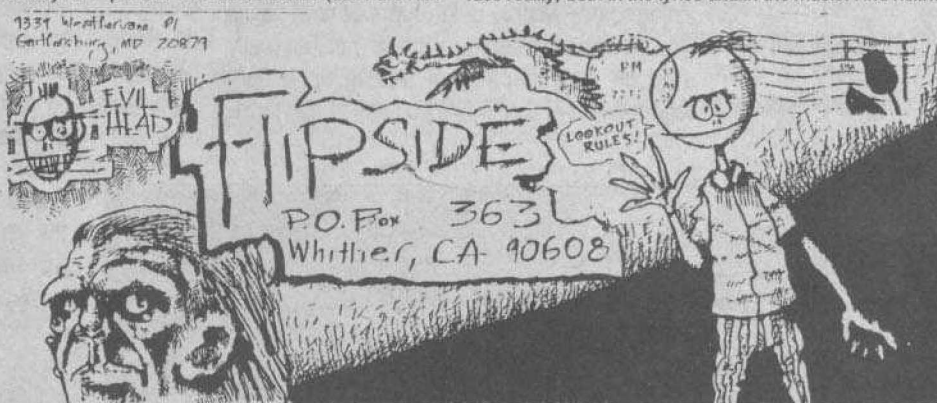
necessary if you fall back on cheesy song writing and flat guitar work, which is what "8 Way Santa" and all the other Sub Pop staples are all about.

So if the Seattle scene is dead, what next? I feel the answer is in what I turned to when Sub Pop started putting out such uninspired trash as the Afghan Whigs and Thee Hypnotics: Noise. Specifically, Amphetamine Reptile, Circuit, Glitterhouse,

etc. The inheritors of the hard and heavy are such bands as Monster Magnet, Unsane, Helmet, Surgery, Lonely Moans and Cows (although Cows best work might be behind them, as "Effette and Impudent Snobs" doesn't have quite the same punch as "Daddy Has A Tail" or "Taint Pluribus, Taint Unem", at least it's still sonic death, whereas Tad is more sonic slumber), to name a few. All of these bands have demonstrated the sort of seat of your pants balls out rock and roll that bands like Nirvana, Soundgarden and Tad have completely lost, and the Fluid, with its tired riffs of another era and it's "gee, this sounded a lot better live" sound, never had. And let us not forget the desecrated greats, like Drunks With Guns and Bastards, who knew it was time to quit before the really started to suck, instead of riding a wave of "musical revolution" as the major labels will undoubtedly call bands like Nirvana, Soundgarden, Fluid and probably Tad as the force feed their current watered down trash down the American public's throats. Unfortunately, this wave crashed long ago. Grandma take me home.

Thanks for listening,

Alex Wilson



MY WAR AN



Georgie has given them till high noon ta git outta town. Their mother seems to have forsaken them. Hell, we have all been forsaken, even those blinded by xenophobia, vietnam revenge syndrome, racism, hatred, and greed. This war may be over by the time this gets to print. In that case a goodly portion of our fine populace will be strutting around like the proud cocks they are, bragging, waving old glory, and saying see I told you so. It was a good thing to kill all those people because now the world is free from another Hitler. Boy, Saddam is really a bad guy he was responsible for a lot of good guys from Israel, Saudi Arabia, Kuwait, Egypt, England, France, and the United States getting killed, and he also let tens of thousands of



by Paul Hessing

Peace. The Mother of All Battles, as someone put it, has been going on now for forty eight hours. Iraq says it will pull out of Kuwait, and

his people get killed. As we blame the victim for their own misfortune. It is such an American thing to do. Maybe out thought control police have just been managing the lie that Iraq really had an army capable of putting up a fight against Fort U.S.A.? It is so easy to be "patri-

otic" during war time and 20 years later when all the horror comes to light to be anti-war. "I didn't know that happened." Give peace a chance now. All of this flag waving reminds me of a passage in Solzhenitsyn's "Gulag Archipelago" where a table full of commie elite are giving Stalin a standing ovation after a speech he made. The applause continues for 2 1/2 hours because they all knew that the first to stop would be accused of being unpatriotic and be shipped off to be re-educated. America, right or wrong. Samuel Johnson - "Patriotism is the last refuge of the scoundrel." As I see it the United States alone is responsible for the escalation of hostilities in the Persian Gulf. Bush held the decisive hand and decided to wimp out the easy way, with violence. And no I do not "Support Our Troops" (stupid fuckin' dumbshit pabulum simplistic brainwash slogan), well, I guess I do with the money taken from my paychecks, too much support. It is never right to start killing people. Some bible scholars believe the Garden of Eden was between the Tigris and Euphrates rivers (that's in Iraq, slopehead) and the are was certainly a cradle of civiliza-



AND WELCOME TO IT



tion. The Garden of Eden bombed so damn much not even God can find it any more. Two hundred thousand sorties, sounds like how many licks it takes to get to the center of a tootsie pop, but that's how many times little airplanes were sent over Kuwait and the Garden of Eden by our smart generals and commander in chief. Two bombs per plane and one death per bomb equals war crimes for George Bush and shame for U.S. But, B-52's aren't just a cute band they are death machines sanctioned by our mighty tax dollars and jobs and

carry a lot more than just two little bombs when they do their carpet bombing, and probably more than one death per bomb. You do the math I have to vomit again. And you figure out the symbolism of bombing the Garden of Eden and the cradle of civilization. When are we going to pull our heads out, this little dance in the sand has torn apart our society, the lie of the middle aged men in government and industry has slapped us all in the face. They are going to do whatever it takes to keep their games of domination, especially lie cheat and steal when it comes to the average american, and fuck the rest of the world, they don't look like us, they have strange habits, worship the wrong gods, and don't speak english. Power's that play the control game have wanted a war for a long, long, long, time now. They got it. Reduce, reuse, rebuild. That is the new green philosophy for the Middy East. It's good for American business, and what's good for American business is good for America. So, what, if anything, are you

going to do.

Let's think about why we have war. Our society is full of violence. It is harder to say I love you to someone than it is to say I hate you and want you dead. Why is that? How does war get glorified? Old soldiers don't think it is very glorious. We see violence on TV and in the movies and don't give it a second thought, but show one of our species without clothes and people get in an uproar, and of course, God forbid if you show two people (or more) in their birthday suits. About the only thing that unifies every



single homo sapien sapien on this planet is that none of us would exist without sex. How many of us can exist without war and violence? Now

I don't know if getting out in public and demonstrating against this stupidity really does any good to convince anyone that war is a bad idea, but for the thousands of us who did it, and will continue to do so in our own small ways, it was necessary. What came first the protestor or the protest music? As a fan of protest music I have always been interested in justice, but not until our country embarked on the current fiasco have I really done much to actively fight for it. Yes you can be a pacifist but not passive. Speak up, speak out, or give up, shrivel up and let evil roll right over our heads. No, not this time, not again.



HUNGER FARM

Hunger Farm Interviews
by KRK

All Photos by KRK

Bill: What was that guy called? He came (to Vinyl Solution) and tried to steal records and Lob chased him out with a bat. Ummm, some straight edge band? He tried to steal a Tad single or something and Lob gave him every chance to "fess up. "Hey, what have you got in your shirt?", the guy kept laughing and tried to leave and Lob went out there and started beating on his truck (with a baseball bat).

Mike: His name is Mike Madrid, singer in some band.

Krk: How come you don't have any photos of the band on your singles?

Bill: Cuz we're ugly.

Mike: I don't see any reason for it. Most of the time when people put pictures of bands on the cover, they're never great photos. It just looks like they couldn't think of anything...

Bill: Cheese!

Mike: ...Couldn't think of any art or something so they put photos. It's always the same pictures anyway.

Krk: Who does the graphics on the records?

Bill: Scott, he did the scratch drawing.

Scott: Bill put together the first one.

Bill: Kinda, but we all put them together. My mom is Japanese and I found the scariest stuff. The back is a picture of a painting.

Scott: Both of those records are fucked up!

Krk: Visuals?

Bill: By the time they come out, it was old stuff anyway. We just put it out, we liked it at the time.

Krk: Were those the exact recordings on the demo?

Mike: The sound got changed when we mastered it.

Bill: It got crammed, six songs on a 7 inch. Made it all compressed and weird sounding. "Cut" is better I think, sorta.

Krk: Was it intentional to release 2 singles or were you gonna release one and see how it did, then release another one?

Mike: Yeah. At first he (Nemesis Records) said three singles and then an album. Then we gave them a tape and we wanted to put out a 12 inch and then he (Big Frank) said 3 singles and an album. It ended up two singles.

Bill: That first single, we were gonna print it up ourselves and everything. Then I went down to Bill Smith's production or whatever and got the test pressings and I dropped it off at Zed's and that's when Frank decided to do something with us. That was cool because we didn't have any money to do the covers anyway.

Krk: So how'd the single do? How many were pressed?

Everyone: I dunno. (Laughter)

Bill: O said 2000 of each but we're not sure.

Krk: It's out there. Did you get any reviews back?

Bill: We haven't gotten any bad reviews but some weird comparisons.

Krk: A lot of people tell me that your early stuff sounds a lot like the Cure.

Bill: Kinda... it was just really bad. Our drummer was really slow. He didn't really hit his drums very hard. So everything we ever did with him sounded really dirge.

Krk: How long has this lineup been together?

Mike: 2 years.

Bill: It was just us putzing around with this guy Craig our old drummer. Nothing ever came of that.

Mike: We did the demo at Radio Tokyo but it was even more

over produced and clean sounding than our live sound.

Bill: We just didn't really know what we wanted to do.

Mike: This guy Craig was older and he was always "you guys have to do this, you guys have to do that. We need an image."

Bill: He thought we'd be playing the Palladium in a year.

Mike: He'd say stuff like "This is our career!". He'd talk about bands like Japan. He wanted us to play covers of Credence Clearwater revival and shit like that so we could appeal to people when we played bars.

Bill: He didn't mean like play one or two cool covers, he wanted to be a cover band. He listened to his friends too much. They were just a bunch of old losers.

Krk: What's he doing now? Is he working at Taco Bell?

Bill: He's going to school and stuff. He's probably Mr. Commercial Artist by now.

Krk: So do you like being a three piece?

Mike: Well, it's hard enough to get things together ourselves, other people would be a hassle. As it is we hardly get together to practice.

Bill: We couldn't find a singer so... not a lot of people are easy to work with to play music. A lot of people want to play but they all want to sound like a certain band... grindcore or straight edge or whatever. Not too many will just go out there and just play.

Krk: Do you think there's a classification for your music?

Bill: We hope not.

Mike: If people want to put a label on it I guess that's ok but we don't try to fit into anything.

Scott: Classical!

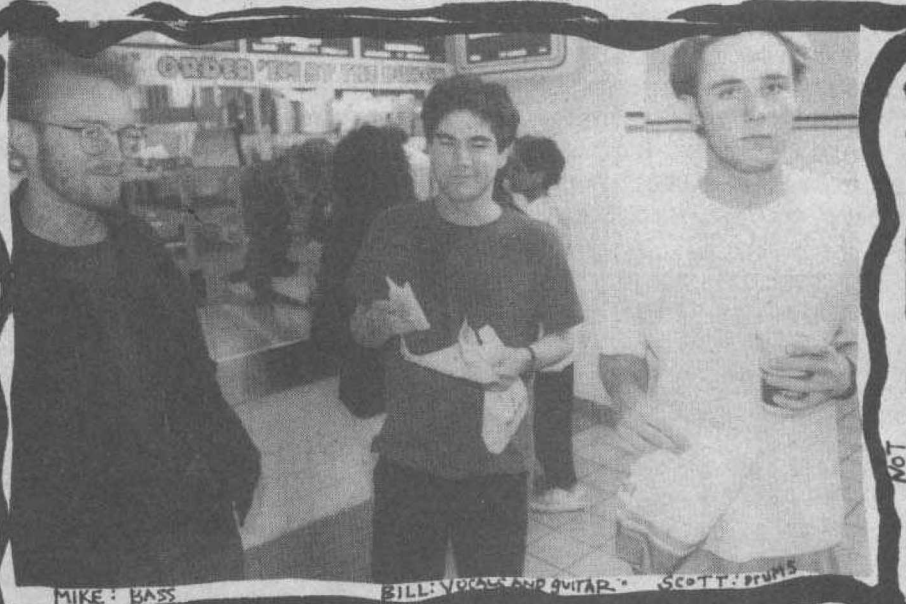
Krk: Were you surprised when Nemesis asked you to do the single with them?

Bill: We were stoked really. We didn't have to pay for it. We had no idea how to do distribution and stuff like that. Probably wouldn't have got past something like Music Market.

Mike: We'd have like 500 records in our closet.

Krk: Do you guys do any of the distribution yourselves? Because I noticed it was picked up by K Underground.

Bill: Yeah, that's cool. When we played with Beat Happening and Fugazi and they worked that out. I think Frank worked that out.



MIKE: BASS

BILL: VOCALS AND GUITAR

SCOTT: DRUMS

"Mike: I went into my brothers room when he was about one. He had pulled his diapers down and shit all over his crib except for he spread it all over himself and the walls and his hair..."

NOT

Krk: How come you don't print the lyrics?

Scott: Words don't really matter too much.

Bill: They do, but 1/2 the lyrics are pretty cool and the other half just sounded good at the time. We didn't want to sit there and write some existential fucking deep meaningful essay.

Mike: Sometimes I like when I can't hear the words on a record because I think they mean something else and when I find out what they're really saying I don't like them anymore. Then I think, fuck, that's a dumb song.

Scott: That's good when you can't tell what they're saying and you get like 10 different meanings. And everytime you hear it you go "What?"

Krk: So what are some of the best shows you've played?

Bill: The Ugenes show was cool with Cringer and Monsula.

Mike: We played at a Bowling Alley with Olive Lawn, Guttermouth and the Offspring...

Bill: And Shattered Old Farts (Shattered Faith).

Mike: Rock stars from the past! Yeah, that was a good show.

Scott: No it wasn't, we sucked. The sound was bad.

Bill: The chord on my pedal went out, the echo was out, it was a different sound.

Krk: How serious is Hunger Farm about touring and...

Bill: If we could get our shit together we would be totally into it.

Scott: It'll probably be awhile.

Bill: I can't drive, we'll walk. Big Drill car offered for us to go on tour with them, they have a management company so they couldn't book anything for us. Mark their guitar player said he could book our shows after they do and do it that way.

Bill: I don't know if we'd really fit the bill anyway.

Krk: It doesn't seem like it matters to you guys, you play some pretty mixed bills anyway.

Bill: Yeah.

Krk: Is that a conscious decision?

Scott: We just get stuck on weird bills. The Vandals, weird show.

Krk: People slam to you guys!

Bill: All the time.

Scott: I don't care, it's something to look at.

Mike: It's kind of fun sometimes. As soon as anything happens, Bill will be tuning up and the audience will start moving around.

Bill: ...tearing off their shirts, flexing their muscles...

Scott: ...touching each other.

Mike: We could do Bay City Rollers songs and little kids would be moshing around! You hear them say "We've got to start a mosh pit!"

Krk: You guys aren't against it.

Scott: We don't care, people can do what they want.

Mike: It's kinda cool, people should enjoy themselves.

Bill: We probably wouldn't be very happy if some girl got smacked in the face or something, got her eye put out. It hasn't happened yet. People that decide to jump in and jump around, that's the chance they take. Don't cry about getting hurt.

Krk: Any of you guys in pervious bands?

Everyone: No.

Krk: So, are you recording an album now?

Bill: Waiting. Frank is trying to get a producer who we can't name because if we don't get him we'll look like assholes. It's a big producer!

Mike: We're waiting to hear from a big time Hollywood record producer.

Bill: If that doesn't work out we'll probably do it by ourselves.

Scott: I thought you said that tape sucked?

Bill: No, they re-recorded it. Better tape deck, it sounds really good actually. It wouldn't be like Richard Andrews again. We'd ask him to bring something up and he'd say...

Mike: "That's sounds kinda noisy. You don't want that." That's the sort of stuff he'd say.

Bill: He's a great producer but he has his own ideas and he imposes them on the bands he works with. We just don't want our stuff to sound like us live. You can do a lot of trippy stuff in a studio that you can't do live.

Krk: What 3 piece bands can you think of that you like?

Bill: Dinosaur Jr. They suck live but I like their records.

Mike: Big Black.

Krk: You guys seem to fill the space up a lot but lots of three piece bands don't.

Bill: Volcano Suns are God!

Mike: Husker Du.

Krk: What bands have you seen lately that you like?

Bill: Tad last night and Helmet was cool.

Krk: What band would you like to play with, the ultimate band?

Scott: Boston... the Grateful Dead... Mudhoney... the Gogols... the Bangles... CCR...

Krk: What's funny is that you guys seem to come off so mysterious on your records but here you're Joe-happy-go-lucky!

Everybody: Mysterious!! Ha! Ha!

Scott: Well, if people care they'd take the time to find out.

Krk: What's the first record you ever bought?

Mike: Pink Floyd "The Wall".

Bill: Well, I got Sean Cassidy's record for Christmas when I was in first grade or something like that.

Scott: No, the first one you bought. Answer the question!

Mike: Get with it Bill!

Bill: Probably

a Beatles record I guess.

Scott: Double Platinum Kiss I guess.

Krk: Are there any important topics you guys wanted to get into?

Everyone: Nope! Ha! Ha! Ha!

Scott: We have no opinions.

Krk: Are you guys all going to school? What are you majoring in Bill?

Bill: Well I go to school and about 1/2 way through drop all my classes. I just go to meet chicks. Also, I don't have to pay rent. Every year they say, "We'll give you one more chance! Do good!" Then I say "Sure, sure, sure!" It's expanding my brain.

Krk: What are you taking?

Mike: Classes...

Scott: Me and him are taking classes.

Krk: Do you think people would get more out of your records if they listen to them on drugs?

Scott: Nah... well maybe! If you're used to listening to records on drugs.

Krk: Then it's not intentional drug music? Like play this side on LSD and this side on barbiturates?

Scott: Yeah, we could have every different song a different

drug.

Krk: Then you've got your speed metal song.

Bill: The first single was drinking, the second one was lottsa pot and acid and this one, a lot of it I wrote while I was on speed. Hope my parents don't see this! Oh my God - they have a 5 year subscription to Flipside!!

Krk: Can you think of any dead rock musicians that you would like to play in a band with?

Bill: Dead rock stars?!

Scott: Hank Williams.

Bill: Who's dead? Ummm. I can't think of any dead rock stars. By the time they're dead they aren't cool anymore.

Krk: Did you have any traumatic childhood experiences that you think might have triggered the formation of the band?

Bill: When I was a kid I fell asleep in my backyard and a snail crawled up my pant leg all the way up to my knee and I woke up and cruised inside and went to take a dump. I sat down on the seat and I heard this KRUNCH, so I look at my knee and there's this wet spot. So I fucking just pulled my pants down and there's a snail caught on my knee. Being a pre-adolescent, I had these weird ideas about a snail crawling up to eat my balls because they were growing hair.

Everyone: Laughter!!

Bill: Ever since then I fucking hate snails and slugs.

Krk: So you picked up a guitar after that?

Bill: Yep! That snail fucking did it!

Mike: I went into my brothers room when he was about one. He had pulled his diapers down and shit all over his crib except for he spread it all over himself and the walls and his hair...

Bill: That's just like my sister!! She did that twice!

Mike: And I puked right there!

Bill: I just laughed. I just fucking laughed!!

Scott: I can't think of anything after that. Nothing that exciting ever happened to me.

Krk: Did you guys ever have any trouble with groupies at your shows?

Bill: One time this girl was after us but my girlfriend scared her away.

Krk: Scott, is there anything you're thinking of when you're hitting your drums.

Scott: Not really. It's usually pretty hot, that takes up most of my thoughts.

(Bill exits the room...)

Krk: Is there anything you want to say about Bill that he won't know about until this interview comes out?

Scott: Bill's gay!

Mike: Bill speaks for himself.

Scott: Yeah, he's pretty much said it all.



interview
and photos
by
Gary
Indiana

X

still having fun

Once upon a time in the West, there was a handful of talented people hanging around coffeehouses and the Whiskey waiting for something to do, hell to raise, possibly The Next Big Thing. All of a sudden everybody realizes that the Big Thing is right on top of them, so they started a band, found a drummer, and decided to kick ass. Then they went up into the Hollywood hills, placed a cross on its side, and set fire to it, thus letting the world know that X was born.

Being an original L.A. punk band has its problems, though. Their rabid following of punks was somewhat fickle, either loving or hating the albums that followed the ground-breaking "Los Angeles". If the music seemed softer, many of them would move on to harder bands. Can you imagine the reaction of punks if the Sex Pistols had stayed together, and then experimented with different sounds, even folk music? Fortunately, major label exposure brought X to many new fans. You'll see nary a mohawk at an X show now (or anywhere else, for that matter). Performances by the individual members, or the recent reunion shows, bring in a diverse crowd of teens, college students, punks, preppy types, greasers, thirty-ish X fans, whatever.

The band produced an impressive body of work, seven albums, plus a movie, and of course the appearance in the "Decline." They even masqueraded as a folk band and put out an album as the Knitters. But eventually bassist John Doe and singer Exene Cervenka ended their marriage, started new relationships, and moved, while radio and the band's record company gave them short shrift. X seemed to be history.

Individually, they've been very busy, however. Exene has been publishing her poetry and writings, and has had two albums on Rhino Records: "Old Wives' Tales", and the recent "Running Sacred". John has appeared in several movies, teaming up with Harry Dean Stanton in "Slam Dance", playing Jerry Lee Lewis' cousin in "Great Balls of Fire", and recently starring in a new movie called "Roadside Prophet", due out this Spring. He also released his first solo album last year, called "Meet John Doe", on Geffen.

Don Bonebrake is the hot drummer around L.A. clubs and studios right now. He's been playing with Micheal Penn, who had a major hit last year ("No Myth"), and also sat in with Sid Straw on her tour. He's played with countless other artists and bands, sharpened his skills on the marimba, and was all over the soundtrack of the movie "Crybaby". And lo and behold, Rhino has re-released recordings of Don's original band, the Eyes! Now you too can have a copy of Don playing on great songs like "Kill Your Parents". And while you're out at the clubs looking for DJ, keep an eye out for guitarist and ex-Lone Justice member Tony Gilkyson, also a man of many bands.

Flipside has been following X throughout their career. Al and X-8 originally confronted them (literally) in the Oct. '78, #10 issue, Exene was the cover girl on #15, then Helen and I chatted with John in the February '83, #41 ish. This time the band, minus guitarist Tony Gilkyson, was nice enough to have a couple of beers with me at the excellent Front Street brewpub in Santa Cruz. First thing I wanted to know is, why the reunion?

John: For the hell of it. Cuz we could. And wanted to. Simple as that.

Exene: We talked about it probably for about a year. There were times when me and Tony and John would talk about it and we'd say, let's call DJ to see what he thinks. And then all of a sudden I'd feel that I can't do it so we'd just drop it. Tony and I were working together a lot in my band so, there were all these times when we'd kinda think about it or John would bring it up but, we knew we had other stuff to do; we couldn't do it for a long time.

Flip: Do you think you'll be doing some future gigs, playing more shows when you have time?

Exene: You know, we've all been asked, I think, probably for two years now, so is X gonna get back together and play some shows? And you go, well I dunno maybe, or whatever you say, right? So that happens for like two years, right? And then finally you go, yes we are! And they go, are you gonna be making any records? and you go, AAAAAAAAAA, I don't know! It's like, there's no answering those questions. you don't know.

John: This keeps the door more open, because it

was enjoyable to redo some songs. And it happened quickly. I dunno, it was fun! The second or third, even the first rehearsal, it was just kind of, gee! This is cool! You realize there's a creative energy with each group of people that you work with. And this is so right because everyone's on equal ground. When you're doing your own band there's a hierarchy that you're trying to even out, but it's on your ass! If you make a bad decision on a song, the way it should be arranged or the way it's finally mixed, then it's your name that's on the record, so there's a lot more pressure. And you don't have people that you've worked with for years and years to rely on to keep you in check, or to keep the direction either eclectic or specific.

Flip: So playing with the band again is the safe way to go, right?

John: Not safe!

Exene: No it's not.

Don: Actually it's just the opposite. When we first got back together, back before we rehearsed, we were talking about the possibilities of recording and how we would do it. And, I think, if we do it, it'll



be different, a lot different. Because I think if we do it we won't worry so much about playing the songs live. We'll just be thinking in terms of going into the studio and doing something completely different, something wild. Now, it could end up being the same old thing, you just don't know, because sometimes you don't want to mess with a good thing.

Exene: I think X is really good at what they do, but now that we've all done different things, you know, anything could happen in the studio. Because I know I have some grand ideas about things and, we'll see.

Don: So, it seems like a new thing, and that's what I really like, I mean that's how I make my living, playing with every band in L.A. I've played with about fifteen or twenty, twenty-five bands in the last two and a half years. Some

done OK with X, they hadn't put us straight down the tubes. So, I went and talked to them, and it was a very unsatisfying meeting. So, that kind of sealed the fate for both me and X because it was obvious that they weren't going to admit their failures or identify the successes. So it was just a nowhere situation, so, fine. They can go do what they wanna do, and we don't have to be a part of it.

Flip: Do you think that they didn't promote you enough or back you enough?

Exene: Major labels don't have to promote bands to make their money back. All they have to do is put out a record and they've already made their money back, pretty much.

Flip: Are you writing new songs now?

Exene: Well, we're not really doing brand new X songs except for one that John wrote, "Liar's Market". Some

to do it because you wanna do it.

John: Sounds like good advice to me. Because it's the doing of it, not the result. The means not the end. And that's why I think a lot of people go crazy, or lose what creativity they had, because their motives were in the wrong place. And I've said that a number of times before.

Flip: They wanted to "make it".

Exene: Especially now, with bands.

John: Wanting to make it being the be all and end all. Rather than wanting to do stuff, wanting to create stuff.

Don: My attitude has become more practical over the last 2 1/2 years. I have to make a living as a musician, so in some ways, I've learned how to ask for money when there is no money, sometimes, or demand money from bands that don't have it. But on the other hand I've done a lot of



really local, some bigger, but I like the idea of playing new things, you know, learning thirty new songs in a week or whatever it takes. So I think if X does record it'll be a little different, it'll be exciting.

Flip: So if you guys get time and it feels right...

Exene: Well, as far as a record goes it's the same thing, it's like we don't have to make one. If somebody wants to make us an offer, we can pick whether we want to do it or not. If they say, we're going to sign you to seven albums and we think you should do it with this producer, well we don't really care, we can do it on Rhino Records if we want and produce it ourselves, you see what I mean? Or we can do it on some other major label and bring in Was Not Was to produce it, y'know? You know what I mean? We can do anything we want. We just have to figure out what we want.

Flip: What happened with Elektra Records?

Exene: Oh, our contract was up. We just made the records and then we were done and we just said, it was a good time to do other things, and we had kids.

John: Also at that point, Exene was talking about making a solo record and so was I....

Exene: Actually I wasn't thinking about making a solo record until you did your deal with Geffen.

John: That's right. Anyway, I thought well, Elektra has

songs off my records but, you know, who's had time to do that, we haven't had time to do that yet. I have songs, we have new songs, we just haven't had time to get 'em together yet.

Don: Yeah, we had less than a couple of weeks to put this all together.

Flip: Don, how's life treating you?

Don: I don't wanna talk about myself too much. I try to keep busy, whether I make money or not, or I play with good bands or not.

Exene: He did a really good performance recently, a marimba performance, it was really amazing and people were really wowed by it, y'know, because it's really hard to do. Classical pieces and stuff. So, it's up to the artist too, to make sure that you practice your work. But see the thing is, with the people I know, like the guys in my band, Tony and Duke, and DJ, they've never gone out of their way to promote themselves or get a separate deal or anything, like me and John have done that. Which, there's nothing wrong with it but I'm just saying it's like, it doesn't matter if people know or not. The first thing about being an artist that you have to realize, that even if no one ever knows what you're doing, you can't let that be the reason for doing it, you have

projects that I know will never make money, like, I had a bebop band called the Apologetics. And I do ensemble things, classical things with marimba, sometimes I had a string bass player, a friend that I play with in duets. And the concert I did recently was with a sax player. So you do things because they're interesting, but at the same time you do things to make money, and hopefully you can make money doing things you like too. I've learned how to work on a sliding scale, sometimes you just say well, give me ten dollars and I'll play the gig. No, it's true! That's really an extreme case, I mean there are cases where you split it with the band and maybe it ends up being three dollars. You know, you get a percentage of the door and three people show up. But there's the other extreme where you work with a record company band and you say you want so much money. So in other words,....I'm gonna have to find a real job.

John: Sounds like the end of the interview to me!

Don: So what I'm trying to say is there's a balance there.

Flip: What we wanna hear is that you're having fun!

Don: That's definitely true! But there's that practical side. Actually if I had the choice between working really terrible gigs where I made tons of money every day of the week, or, playing things that are real interesting and I hardly made

any, I would take the latter.

Flip: John, tell us about this new movie.

John: "Roadside Prophet"? It's about two guys riding motorcycles around Nevada, looking for a place to dump this other guy's ashes, that are housed in a five gallon Fat Bob...

Flip: A what?

John: Five gallon Fat Bob gas tank. Harley Davidson five gallon Fat Bob gas tank. Fat Bob. There's a motel clerk.....

Flip: Sure it's not Fat Boy?

John: No, it's Fat Bob. Anyway, so I dump this greasy tank, and this guy's real anal retentive, on his desk as I'm checking in, and he sez, "Scuze me, what's that?" I say "That's a five gallon Fat Bob." And then we have all this other dialogue and stuff like that, and then I walk out, and they hold the camera on the guy who's still scratching his head about what just happened with this guy coming in, and he goes "Fat Bob." And he's just talked about Jesus, and he didn't get to be a manager trainee by sliding on the rules, because God rains down debris on people's heads that do things like that.

Don: Rains down Fat Bobs.

John: So that's what it's about, and it was the first kind of lead role that I ever had and it was really exciting.

Flip: You're in the whole movie! And you're riding a Harley?

John: The whole ding dang movie. Riding a mix-matched Harley, '57 frame, '62 panhead engine, and a '38 I think knucklehead transmission, with big fat tires.....

Flip: Spewing oil all over Nevada....

John: Just dripping. Just dripping oil wherever we parked it. It was a lot of fun. Colder than hell

sometimes, but it was a lot of fun. And Adam [Beastie Boy] Horowitz is the co-star, plays my pal. And Arlo Guthrie has a part in it, and so does Timothy Leary, and a number of other actors whose names you probably wouldn't recognize, but they were also very good. And I hope that it turns out half as good as it was to do!

Exene: Tell 'em who wrote it...

John: Oh, Abbe Wool was the director and writer and she wrote "Sid & Nancy" and worked on "Straight To Hell", and a bunch of other Alex Cox movies, and "Tape Heads", a movie that John Kusak was in. John Kusak's also in this. It was cool, it's a road movie. And everyone's gonna liken it to Easy Rider, but nobody wears a crash helmet for very long.

Flip: Did you take any inspiration from Jack Nicholson or anybody?

John: No. I would have to be more like Peter Fonda's character but I'm not nearly as much of an asshole as he was in Easy Rider.

(Exene will be starting the "Real Music Tour" soon with her band, accompanied by former Dream Syndicate member Steve Wynn. Don Bonebrake has taken over on drums from Jim Christie, but don't expect any X songs on this tour.)

Flip: Exene, tell me about your band.

Exene: Tony's in my band. And Duke McVinnie plays bass, and wrote a couple of songs on this record. But it's a real eclectic approach to things.

John: What's the name of this record?

Exene: "Running Sacred". We're on Rhino Records for political and personal and artistic reasons. I like them, they like me, so that's good.

John: To be an objective voice, or somewhat objective, we were talking on the way over about doing things that are challenging or difficult. And that's sort of priority number one, or at least in the top three. And to hear a record like "Running Sacred" is really rewarding for someone like me because there's all kinds of chances being taken, and there's obviously the same intent that we had for X, which

is to do stuff which is interesting and fun and so forth. And it's really stepping out on a limb, because a song like "Let's Be Mad", on my record, is close enough to what people heard from X, where they could take that baby step into not having Exene sing and not having DJ play and not having Tony play. They could take that step. But when you hear songs on Exene's record which are completely different from X, you just get this big warm spot, thinking, this is so cool, that it's someone you always knew had this great potential, and is still living up to it. So there, I said it.

Exene: Thank you very much, John.

Flip: Are you doing any poetry, collaborating with anybody?

Exene: I'm trying to not collaborate anymore, I've been doing collaborations my whole life. What I'm doing right now is learning music, trying to get to be a better musician,



because I write songs but I'm not much of a musician. I'm trying to get better at that so I can be more self-sufficient. That's my goal for the year.

Flip: Are you playing an instrument?

Exene: I play guitar and I play a little bit of keyboards, but I don't play well enough to play with people. I just throw everybody off time.

(As I mentioned, John and Exene have moved out of the big city. John is living in the mountains up north of L.A. with his wife Gigi and two little girls, and Exene moved to Idaho with her husband Viggo Mortenson, and they're raising a son, who, by some quirk of the cosmos, was born the same day as John's daughter Veronica.)

Flip: Exene, you're living in Idaho, and John's way the hell out in the boonies. How does that affect your songwriting?

Exene: I write most of my songs when I'm at home in Idaho by myself, definitely.

Flip: But can you still be wild rock and rollers?

Exene: I'm not a wild rock and roller and I don't play rock 'n roll. I don't really write rock 'n roll songs. I think that rock 'n roll, in the artistic wheel, or whatever, it gets a wedge of about, thirty percent. You know what I mean? If you split up art into this little pie, rock 'n roll gets this certain percentage, but I mean there's all kinds of other music. There's jazz, and there's blues and avant garde and poetry and acting and there's all that stuff, you know. You don't have to live in Los Angeles to be a creative force. It helps me not to live in Los Angeles.

John: The songs tend to be less urban, but that doesn't mean that they're less effective in terms of the response. **Exene:** It's like what DJ was talking about before, it's like, there's beauty in the extremes of life, you know? And as an artist, it never gets to be an extreme. Like you play with a band that's really successful or you play music you love or you play music you hate. Those are extremes, those are really good for you. Living in northern Idaho is good, living in Los Angeles is good.

Flip: I was just thinking of that tension, that pissed off feeling.

Exene: That's a cliché, I think.

John: Number one, there's a lot more to X than that. And number two, you get bored with that shit. And it no longer becomes a creative stimulus, it becomes a drag. And then it's time to leave. And that's pretty much what we did. So, the creativity comes from within you. I don't think that it would be a fair question to ask Sam Shepard (not that I put myself or us on his level), can you still write plays living on a farm in Virginia, where I think they live now, whereas he used to live in the gutter in San Francisco or New York. Because the creativity and the drive comes from within. It's the surroundings and your life that make it interesting, but it doesn't allow you to come up with all the stuff, it's just some of it, it's just maybe some of it. And hell, if you kept writing "Johnny Hit And Run Pauline", then you'd be a drag!

Exene: Part of an artist's job is to figure out what you need to do to keep going. And if that means that you need to leave your kid and your husband and get an old car and drive across country, picking up guys, then sometimes that's what people do. If it means you have to get married, have a kid, and settle down, and move away from Los Angeles, then sometimes that's what you have to do. If it means you have to move back and form a band, then that's what you have to do. It's just that you have to know when and where and how to get the most out of yourself. And you have to do that by maintaining your humanness. I said that thing about leaving your kid and your husband, sometimes people do that. I believe, myself, in maintaining a certain humanness, about myself, and not hurting people in my artistic process. I don't think that you have to do that, you don't have to kill yourself, you don't have to take drugs.

Flip: I don't doubt that you guys can live in the country and be just as creative and just as good and all that, but I had to ask that question.

Exene: Well, it's a good question, it's good for the younger people that read this, they'd go yeah, they used to live in L.A. and they used to be cool. What I used to think was, when we'd go on tour with X, I would go, oh John, look at that farm, wouldn't you like to live there? And we'd both kind of go yeah, it was what we kind of wanted. But I knew I could never do it because it was nuts, y'know. But I always wanted to do it so I did it.

Flip: How'd you wind up in Idaho?

Exene: We drove until we found a town we liked, and then we just stopped.

Flip: Must have been a lot of driving.

Exene: It was a lot of driving. It was three and a half weeks in a '48 pickup truck with a baby and us, camping every night.

Don: Yeah, I did the same thing, but I ended up in North Hollywood.

Exene: Oh really?

Don: Yeah, we camped in Studio City but the cops kicked us out, so we kept driving north.

Exene: We did that thing, we drove around Wyoming and Montana for two and a half weeks, almost three weeks, trying to find like an old ranch or kind of a house we could rent. We didn't have much money, we just wanted to rent a place in a town. And then these towns, we'd go nah nah nah, no health food stores, no movie theaters, it's neat and it's quaint but it's weird, you know. So we did that and did that and did that, and finally one day we're just driving and kinda just sitting there. And the kingpin was loose so that the car was like, he'd be crossing the yellow line and I'd be going, get over get over, there's a truck! And he'd go I'm trying, I'm trying. So, all of a sudden we were just all exhausted, it was like August, and then, we see this sign that says "Welcome to Idaho", and we both looked at each other and we go, "Idaho!" And we just knew right away we should live in Idaho. That's my story about moving to Idaho.

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Young, enthusiastic, and good looking, Born Against are a determined lot who produce one fuck of a hellbent sound. One of the few current hardcore bands worth smelling. Photos by Krk. Coreographed by Sterling. Interview by Dan O. and Krk.

Krk: What's it like hanging out with Dan O? (O'Mahoney).

Sam: Dan has the ability to make these colossal noises when he farts. We were just discussing this.

Adam: I give his English a ten.

Sam: I can produce the smells, but I can't make the noise.

Adam: His cheeks reverberate.

Sam: Now I know why his dog looks so sad.

Krk: It's good to see you have a sense of humor. On stage you look like you're gonna break a guitar over someone's head. You guys look pretty angry up there.

Everyone: Really!?!?

Adam: If things are going bad technically, we just laugh (sarcastically) we try to make mean New York faces!

Sam: I guess we're a lot goofier in New York.

Adam: Yeah, we're goofy in New York cause we play for the same crowd. They know all of our songs and they're bored shitless... and we're bored shitless. Ya gotta like roll on the floor and stuff. It's good to roll on the floor no matter where you are, but you have to do a lot more in New York because everyone has seen us so many times.

Krk: Hardcore bands don't usually appeal to me, but you guys seem to pull older influences and seem a lot more sincere.

Adam: This is the stock answer: even if our musical sound isn't like the older bands, we think, if we are coming off more sincere, we think it's because the things we share in common with those bands from that bygone era, we feel totally out of place. They felt that way in society in general, we feel that way in society in general, but also within the context of the music.

Sam: These people are a lot more interested in having friends and being comfortable and not criticizing anyone and being popular. Our #1 goal in this band is making really ugly music that normal people will not in anyway relate to.

Adam: But it's not even only that. Our common ground with some of those older bands might be that... Black Flag were a bunch of skinny losers, whimpy people that practiced in their basement all the time... we're just the same kind of people I'd imagine... creepy don't-fit-in type of people.

Krk: How does the whole hatecore thing come in? When I went to New York I noticed that there were 2 or 3 different things that were happening in hardcore.

Sam: I don't really understand the hatecore thing except maybe it's trying to rationalize being big and aggressive and stuff. We're aggressive musically - I guess that might be one faction of it. A lot of people seem to lump the ABC No Rio crowd into another faction. Although that's been miss labeled. A lot of people call it the goofy segment. We have been tagged with that ABC goofy thing - us, Rorschach and Citizens Arrest.

Adam: None of us are goofy.

Dan O.: When people hear Born Against it immediately brings ABC to mind. Is there really a heavy level of

Dan O.: I would have considered you a political band.

Adam: We have a sense of humor. You should have heard us on KXLU on the air not wearing a stitch of clothing.

Sam: There are a lot of Peace Punk bands in New York that come off very dry, very humorless and the come off in a very dry, very insulting kind of way. They don't take their audience very seriously.

Adam: Not only New York. All Peace Punk bands in general.... Once a band from New York gets big elsewhere they just say good bye to New York. Once the Cro-mags got big they never played New York. Youth of Today, Murphys Law never play New York. Even Sick of It All... maybe at the Ritz.

Sam: Once that straight edge thing collapsed, about a year ago. In a two or three month period CBGB's said "Fuck it, we're not going to do matinees anymore", then Mike Bullshit started ABC No Rio. There was a real small percentage of people that got into hardcore about 5 or 6 years ago... very influenced by New York. Once all that Revelation stuff crapped out we didn't want to start smoking, slicking our hair back... being into the whole rock trip a lot of the Revelation bands are into, other people too. We weren't into the progression that was offered to us. We weren't into the Faith No More - Chili Peppers shit that was offered us. We don't want a ponytail, New Music Seminars crap. We are into the punk rock ideals.

Krk: So Dan, how long have these guys been hanging out with you?

Dan O.: They got in last weekend.

Javier: The house smells of road trip.

Sam: The neighbors lawn is dying. The van is no longer a happy place.

Adam: Our drummer was dubbed with a new name. He is no longer John, he is now Smell.

John: I didn't change my clothes or even shower for 5 days.

Adam: And he slept next to the heater in the van.

Krk: You really are a political band?

John: That's one of the things I'd say we try to avoid, the tag of "Political" - the totally humorless aspect of a political band.

Sam: Yeah, fuck that.

John: You know dead straight faced about everything.

Sam: Some of the most effective political bands that I really like, which the people in this band can stand, like Crucifix, Feederz and the Dead Kennedys... the people had such a brutal biting sense of humor and they used it totally to their advantage - very effective.

Krk: What do you think of Jello being on Ice T's album?

Sam: That's the kind of weird I wasn't sure what to think.

Adam: He can do whatever he wants, he's Jello!

Krk: He's flexible. (Haha) How many records do you think you've sold? Two singles?

BORN AGAINST



interaction between club and band?

John: It's just a coincidence, we get booked there.

Adam: We really don't do enough for ABC No Rio. Me and Javier have been to 3 or 4 of the weekly meetings and every once in awhile we work the door. But we just don't do enough. They built a stage, a sound board, they sell a lot of European records, tapes, zines, they do a lot of international hooking up. There's always someone there from Europe... Spain... We have to get more involved with that place.

Sam: Probably one of the reasons people have started this ABC No Rio tag classification is lumping us with bands like Go! Go! is a good band but is nothing like what we are doing. They sound different.

Krk: Mike Bullshit?

Adam: Started the place.

Sam: I think a lot of people don't know where we fit in so they lump us with that ABC classification. Like Adam said, we don't fit in. We're not a straight edge band... that sounds really dumb because I know a lot of bands that don't like to label themselves, but the difference with us is we have gone consciously out of our way to alienate ourselves from every possible group.

John: Probably a thousand.

Sam: Of the "Eulogy" record that came with my fanzine "Dear Jesus", that sold a thousand.

Adam: We've probably sold 1300 by now.

Sam: The EP, which just came out, which had many many fuck-ups including being advertised 4 months in advance.

Adam: We will never do that again. We apologize, we fucked up with the pressing plant.

Sam: And the place that made the covers. The covers were totally butchered, diarrhea, sucked shit, so the thing was badly delayed. We have 2000. We only got rid of 300. We got it the week before we left.

John: "Murders Among Us" we sold 2000 of.

Sam: That's a comp with us and Nausea, Absolution and Adams old band, Life's Blood.

Krk: With that many records out, how big of a dent do you expect to make in the whole punk rock circuit? Expecting to change the world, what's running thru your heads?

Adam: Not "change the world", just make 'em think a little.

Sam: Being an effective band is a really weird thing. I know a lot of bands that have had great things to say but didn't really make a dent. Then take a band like Youth of Today, which did have good things to say but almost everything they were about was a total rehash of things other bands did. They changed the face of a lot of stuff, for good or bad that's up to the people's judgement. They made an enormous difference in the course of what was going on in New York. More than once. And Ray is doing it again right now, in a way that I would definitely call extremely bad. It's hard to say! People reward stupidity with large sums of cash. I don't know if they are going to be into what we are doing because it isn't the same, but more intelligent than a lot of other things going on right now. Maybe that egotistical...

Adam: I wouldn't go as far as to say it's more intelligent. It seems that way to us because we think we're so smart.

Sam: I guess that is a pretty wise ass thing to say..

Adam: Sam is pretty much a wise ass.

Sam: I have a pretty big ego.

Krk: I think that YOT just came along at the right time.

Sam: Some of it is timing.

Krk: Because right now there is a big flood of that straight edge stuff and none of them are doing shit.

Adam: They also sold an image. If you look at the four of us there is no image to be sold.

Sam: There is with you. You're covered with tattoos and you're all grimy!

Adam: Of yeah! But the three of you aren't. There is no image to Born Against. There is no successful marketing we could use based on our own actual image. Except for Javier's bottom which is sweet!

Sam: There is a couple of times when I thought there was some weird stuff going on timing wise, cause we seem to have generated a lot of attention by certain issues we talk about; reproductive rights for women, our opposition to organized religion. This stuff has been talked about and talked about but no one is doing it right now. No one is saying "Fuck you" to the Christians, the Moslems. No one in general is saying that they dislike major labels. Maybe for that whole thing we got attention. For being extremely loud mouthed about it when nobody else was.

Adam: It's not necessarily that we were being opportunists. It's just that we felt it was time to be loud mouthed about these things regardless what point in time it was in the "scene".

Krk: So basically, things are going pretty well?

Sam: We're in California! Yeah! We had a really dry spell for

awhile, we didn't have a bass player or a drummer.

Adam: All of our friends thought that we were going to break up.



Krk: How long have you been together?

Sam: 2 years. The last 6 months have been very productive. We are very stable right now.

Krk: I never read the lyrics or look at the image/cover. I listen to it. If I like it, I'll investigate it.

Adam: That's what I do too! There's peace punk bands, I love what they say but the music doesn't happen. There's some Crass albums that just sit there. I thought the cover was cool, brought it home, the lyrics are cool, but the album sits there.

Sam: The medium really is the message. Hardcore/punk rock is really a threatening form of music. I mean threatening in... not for people to go crazy and turn over cop cars in the streets.

Adam: Although that would be a great party!

Sam: But if you take this home to someone's parents they're going to be like "Oh God, this is horrible!"

Adam: "Are you in a cult?"

Sam: That's a good thing, to make normal people alienated. Normal people need to be pissed on, shocked and disturbed by this form of music. And yeah, I'll listen to a record and if it's just boring ass Emo-crap punk retro garbage then whatever the packaging is... it doesn't matter...

Dan O.: You just described a sound there. And that's totally...

Adam: You can't say that Sam... you can say whatever you want but I think you have to take it band by band or individual by individual... you can't say "All that Emo-shit" because, like I don't want to get redundant... When Kent McClard (All The Answers fanzine) interviewed us he asked us about that shit. I was just going to say... he said that exact same thing "that Emo-shit". I would not consider Embrace or Ignition shit. And he wouldn't either.

Sam: Retro Emo-shit I would say, because I fuckin' love Emo, uh, Embrace. (Ha ha ha ha...) There's good Emo and bad Emo.

Adam: But then again, Ian MacKaye or Chris Bald will tell you there is no such thing as Emo. (A moment of silence)...

Krk: Uh, Dan, this is your interview!

Dan O.: Oh? It is! I'm kind of surprized, you guys seem to be very concerned on where you sit in the hardcore scene. I figured when you guys got interviewed you would become immediately topical!

Adam: I agree. It's kind of trivial and stupid. We're just into it cuz... I think it's a problem we're into that... where we stand in the hardcore scene. We can piss so many people off. In a way it's probably as stupid as "who can mosh the hardest." In a way, pissing people off is good. To make people think of what they are doing instead of continuing. There is also a massive rut by becoming too topical. Like "this song is about... abortion is terrible and abortion

should be free to everyone on the planet. This song is about world starvation... the cows eat the grain, the kids can't eat the grain and everyone starves, that's why no one should eat meat."

Sam: It's been said a million times.

Krk: Preaching to the converted...

John: I used to think the same thing but I was reading through an old issue of Endless Struggle recently, and it just changed my mind way back. "If punk was preaching to the converted, then nobody would be eating at McDonalds. Nobody would be wearing leather." In that sense, it's not preaching to the converted.

Adam: Also we must be giving people too much credit, cuz we, everyone in the band thinks it's sort of an insult to try to present a massive topic to people, like world

starvation, in the space of a 5 song 7".

Sam: We get weird interviews. Other bands get interviews like "What was your tour like?", we get asked like legislation and what do you think of the medical industry.

Adam: That's cool.

Dan O.: How much of the mechanics of the band were you able to bank roll because of the financial state of your family. You seem to be very against profit motivated hardcore but you are in a better position to survive by your standards...

Adam: The only way we can weasel out of that one is because I know for a fact because I've been into hardcore and I'm not an ignoramus that they people we might yell "you scumbag, taking the easy way out" they are in the same position. We try to help out as many people as we can.

Sam: Without getting into all of the nitty gritty of it... some of Vermiform was formed out of an infusion out of a weird family thing in which I came out with some money. I think a lot of the big punk labels, that's how they started. That's how Taang! Records got started. Even though I know Dischord had their financial problems, a lot of the Dischord people came from families with big bucks. Sad to say, but hardcore is now a movement of affluent white upper middle class kids. And some of us have been a part of that but I don't think that has reduced our effectiveness at all. Again, if you've got money, that's not a bad thing as long as you use it for the right stuff. Don't be a fuckin' asshole with it.

Dan O.: That helps me with my question. You are in a position to come from money and move away from it. Do you really think it is your right to condemn people coming without money and trying to use music to move towards money?

Sam: If they are making people eat shit while they're doing it, then yes, totally!

Adam: I was in Life's Blood and nobody had money for anything. We practiced at Giant Studio which is the worst studio in New York. It bulges in the ceiling where big drops of water come down when you're playing stuff. And Life's Blood did it right, we didn't play the goddamned Ritz. This guy Dave Stein put out our record on Combined Effort. The whole thing was totally grass roots and we didn't jerk anybody around. Some of our equipment sounded like a wet fart and a rusty sink but a lot of people liked Life's Blood and the only reason we broke up was personal reasons. We didn't fail because we ran out of money. You can run it on faith for a long time. If you want it to work you can make it work. There are bands out there in New York like Agnostic Front, none of them even had homes and they were putting out an album. If you have perseverance, you can do it.

Poveryvery werful



L to R: Nate, Lulu, Kim, Alan Popdefect, Kurt. Photos by Krk

The Fastbacks by Krk

I had one too many Anchor Steams at Al's Bar when the Fastbacks played their 5 year debut with Pop Defect, so I was unable to "interview" them. Then Al was going to do it but they were too drunk! So finally I corner 2 out of 4 Fastbacks after they played at Raji's and... you guessed it, they were pretty sauced up! So here is our big Fastbacks scoop - the best we could manage.

Still, with all the choppy wording and off the wall balbbering, I think this is a great representation of this fun, long running Seattle band (1978!) who still manage to play some wild pop. Don't be fooled, these cats were playing this punk rock shit way before it became "cool".

Kim: ...can't you tell because we don't have any vocals left.

Lulu: Yeah, hear that? (rough voice).

Krk: You guys did a lot of shows in L.A.

Kim: You know what? This was probably our best show ever! (At Rajis with Sandy Duncan's Eye).

Lulu: It's really weird though, cuz the last 4 nights we've played and it was a lot better in some ways... a lot wilder.

Kim: It was a lot better here because it caught fire!

Lulu: At first they were staring at us like we started the war. They looked at us like, God!, they liked us and clapped but everyone was so scared to jump around and shit. Maybe everyone was sad? Then three songs before the end... it was like a light went on. It was really weird.

Kim: It caught fire, it started to rock.

Lulu: We were actually scared too!

Kim: Terrified! Everyone was sitting down.

Krk: What's your response in Seattle like?

Lulu: We're a weird band. We have a great following... it's not very big but it's very...

Kim: ...loyal!

Lulu: Loyal! People will all come to see us.

Kim: ...when we play an all ages show... This is really weird, people sit and stare at you! You feel like it's really wild.

Lulu: Kurt our lead guitarist is usually wild. He wasn't tonight.

Krk: I thought it was a fun show.

Lulu: The night before the show and the two shows after that show were a lot wilder and there was nobody there! Sometimes we get happy and we start to play kinda for ourselves. That's when it kinda gets more fun cuz we get into it... and people watching get into it cuz we are into it! Whereas tonight I think Nate

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"Drums are so easy. I do math while I'm playing drums." - Nate

want to play music! We all have other things. Like Nate is in Flop, Kurt plays in Young Fresh Fellows and we play in this other band Motorhoney.

Kim: I don't even know how it happened.

Lulu: We don't even know what the fastbacks are anymore. People in my other business always ask me "what would happen if the Fastbacks got signed?" That would suck!

Kim: I don't want to be a band!

Lulu: That would suck then we would have to be a band and be serious about it. It wouldn't be fun anymore. It's the most fun right now that it's ever been.

Kim: Super great.

Lulu: In the last 7 years!

Kim: Our first drummer, Duff from Guns 'n Roses, anyway Duff was on our first 7 inch. We were down here a couple of months ago and I went up to his house. The funny thing is... I know so much that he wishes he could be where I'm at now...

Lulu: It's like a job then.

Kim: It is a job! All he was doing was being on the phone to his accountant and this other person...

Lulu: Probably his manager!

Kim: No. It was insane. "Ok, about this bank guard and this thing..."

Kim: What? Bank guard?

Lulu: You don't know what you're talking about cuz you don't know what it is!

Kim: Bank guard? I do. I've seen them! They wear a holster that is fake. Ha ha ha...

Lulu: We don't know how much longer the Fastbacks will last.

Kim: Ever.

Lulu: But the best part is that we don't know! That's the coolest part about it.

Krk: It should be spontaneous!

Kim: I think that's why it's so great right now.

Lulu: I know it's sad because it won't last forever but that's the way it goes.

Kim: I like to come to L.A. every five years!

Krk: So the Cathay De Grande was your last show here?

Lulu: The best part about that tour was that Duff was our roadie! That was fun.

Kim: Our drummer now is the funniest ever. Our drummer now is great and his band is the best.

Lulu: He said "Drums are so easy. I do math while I'm playing drums." He is serious too! And it's totally true. You can tell he gets bored with it. It's so easy! The greatest part is, I asked him the other night, I go: "So Nate..." cuz I play drums in this other band "after you play drums for a long time, don't you ever get tired?". He goes: "No. Ever since I joined the

was really subdued for the first... eight songs. That's our drummer. He is just kinda laid back cuz we played so many shows in a row. Then maybe we were all going through the motions, then we all played really well. We were all trying really hard to play good, as opposed to just doing this really big rock show.

Krk: It came off a lot faster than the last album. Were you on it?

Lulu: No! I just sing and it's the best of all the Fastbacks pressings I think. And the reason being... we started... they... I mean we've been playing for like 10 years - with breaks in between. I quit playing like 3 years ago, because I have a whole 'nother career I do... and they kept going for about a year after I quit and recorded in that time. Then broke up. We were broken up for like a year and a half. We decided to get back together again. It was simultaneous that Popllama decided to release their record!

Krk: There was also a single right before that?

Lulu: There was a bunch of little things in between. We had a bunch of stuff come out in England too. There's a guy over there that really likes us. He puts out stuff on Subway records. They are really great singles because some of them have obscure songs or just weird mixes. Like "In America" came out as a single there. We also have a double single coming out in February.

Kim: What?

Krk: Wow! A single on Sub Pop, it's about time (for the label)!

Kim: Double single too!

Lulu: People keep asking us, or a couple of interviews ago, what it was like to be in the shadow of Sub Pop. We don't feel like we're in the shadow at all.

Kim: We fucking started the God dumb thing! We were there like 5 years before them!

Krk: You guys are probably an influence on a lot of those bands.

Kim: Oh yeah! Definitely. I think it's great that it's happening because all it's doing is drawing attention and that's cool. You know what I think is going to happen? Sub Pop is the flavor of the month right now but what I think is going to happen is other labels which are lesser known... like Pop Llama, which is the one I'm thinking of, they might have their day in the sun too!

Lulu: I think it's great that the band on Sub Pop hit it off.

Kim: It is great. You want to support everybody.

Lulu: It's totally great. In a way... the Fastbacks have been around soooo long, it's so fun.

Kim: It's interesting, we almost see it through like this... this might sound really stupid and cocky and I'm sure that in print it will look even dumber. In a way it's really weird to see it... in 15 years of looking at things. You just see a lot of things come and go... and I don't know, it's really interesting to see where things go. It looks like things are building up... already are!

Lulu: The other thing is, the Fastbacks have been around so long and in the early times we always wanted to be popular and have a record contract and be a band that tours and everything. But now we just



Fastbacks about 5 years ago I never get tired playing drums." He's serious.

Krk: Is that an insult or a compliment?

Kim: No, he is so funny. He is theese Fastbacks drummer.

Lulu: Sometimes you look at him and he is soooo bored. He is so bored. Sometimes...

Kim: In the van he is... so bored. Or at the house today. Baseball, he lives for it... he is looking at

which is the code! And he says, "ok" (real quiet). I'm like "BURGY!!!" and he whispers "If you go get it, I'll have some." Come on! Are we in a band!!?

Krk: So how old were the songs on "Very Very Powerful"?

Kim: We recorded the bulk of it in '88. Where you there?

Lulu: No! I sang on some of it though.

Kim: That was such a weird thing.

Lulu: She doesn't remember much of it!

Kim: I've heard about it! I read about it in our interviews then I tell you! So hopefully the guy got this stuff right the first time!

Lulu: She was a little messed up at the time!

Kim: I was on Mescal... It's weird, it was recorded in '88 and it was out in 1990! (Some guy walks up wearing a Redd Kross t-shirt, I got a feeling he paid for it!)

Krk: So what do you think of the Fastbacks?
Guy: They're the greatest band ever! First punk rock band I ever heard. Greatest band ever. End of...

Kim: Yeah!

Lulu: Do you have any other good questions?

Krk: No.



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HELMET

A
SIDE

BORN ANNOYING
(HELMET)

NOISE
AMPHETAMINE
RECORDS
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CIRCUIT & AMPHETAMINE REPTILE
RECORDS PRESENT:

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SURGERY.
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CBGB MON 16 JULY

PAGE

photos/story by KRK

It's been quite sometime since I've seen an out of town band play their California (San Diego at Bodies) debut gig to a crowded, enthusiastic audience. An audience that even knew the song titles and did their best to sing the lyrics to a relatively new band that has received fair press to a single and just released L.P. An extraordinary sight, but Helmet are an extraordinary band.

I was fortunate enough to have picked up a copy of Helmet's debut 7" "Born Annoying", I had a feeling this mysterious band was up to something. But time passed, dust collected and Helmet became another band that released another single... Until I ventured off to New York City last summer and unsuspectingly stumbled onto, what later became the best gig of the whole trip.

CBGB's was the club and packed it was. Helmet played right smack in the middle of an amazing line-up, most of the big names in current noise-rock were all sandwiched together into a holocaust of blinding audio mass.

At the time Henry was sporting a head full of dreads that swung back and forth, his face fully contorted as frustration funneled through his finger tips and out of his amp. Peter, the more styling, accented one, could do little but imbed himself in the tiny wooden stage, his converse splintering deeper and deeper, song after song. Far in the back was that machine like drummer, John, who looks the preppiest and is probably the wildest minded of the lot. His steady drumming was as showering and consistent as rain but had the impact of thunder. Front - dead and center, the much alive Page who commands this seemingly unharnasable upsurge of pandemonium. Battering relentless and just plain fucking loud, Helmet had managed to fully grip a vicious musical force and was hammering it down with unseen precision. Needless to say, I was more than impressed with my discovery.

Sweatily palmed, I ran home with what I thought to be the scoop of the year. The interview (issue #68) suffered from audio problems and was reproduced as best as possible, the slides I took for the cover were voted out. I was slightly upset as my reporting dwindled to the proportions of "just another article". But soon after that issue was forgotten, the LP "Strap It On" hit the shelves. The buzz was running wild and I knew the tour would one day have to hit my home town. And it did. Without thinking twice, I was in San Diego Feb. 26, Tuesday night knowing well I wouldn't make it to work the next day. But I had to be a groupie and witness the first California beating. Yep, Helmet were there with aggression driven fidelity, just as my ringing ears painfully remembered. Like I said earlier, the only ones that weren't impressed by the set, had fainted somewhere in the middle.

Helmet mania has arrived.



HENRY

JOHN



PETER



HELMET

A
SIDE

BORN ANNOYING
(HELMET)

NOISE
AMPHETAMINE
RECORDS
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This interview was done a while ago after an Accused show at Gilman St. It took a while to get it to the public as it had been recorded on video, via my friend Gary's camcorder, and it took me a while to hook up with him to get a copy of it. Present during our brief chat were vocalist Blaine and guitarist Tommy with Gary and myself asking the questions. -- Devon Morf

Devon: I know you've probably gone over this a hundred times, but why did you leave Combat and how did you hook up with eMpTy? It's almost a return to the grass roots thing, do you see this as a step back?

Blaine: No, not even. It's just putting out vinyl. That's what it's all about.

Tommy: At least we'll see some money from it this time.

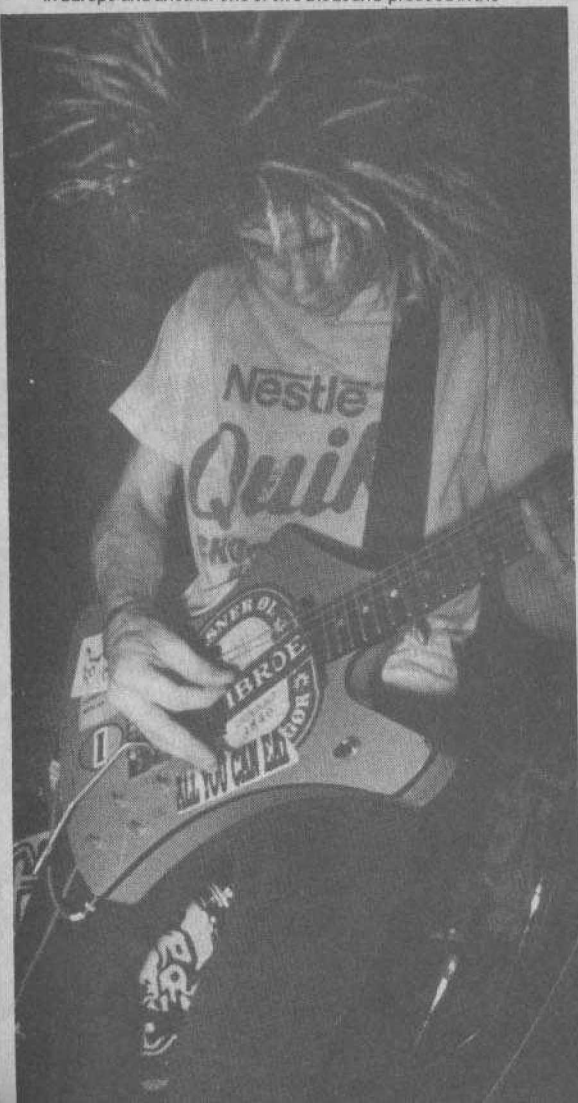
Blaine: As far as the Combat thing goes, who knows what happened? They just go through so many personnel changes there it's crazy. The guy that initially signed us gave us a pretty sweet deal so that by the time it came around for us to do our third record our advance was big enough that they could sign two or three other bands. Then just a week before we were to go into the studio, we were just hanging around waiting for our check, the studio was calling us up everyday 'cause we had all the time reserved, like lock outs for ten days in a row. After a week passed I had to call them up and say "sorry." They were pretty pissed.

Devon: So how'd you go from eMpTy to Nastymix?

Blaine: We just new the guy that does eMpTy records. He's a friend of mine. He said he'd do a record 'cause we didn't have any money at the time, so it couldn't hurt to put out a single. We also have a 12" which was limited to 4000 in Europe and another one or two thousand pressed in the



THE Accused





States on this green/yellow marbled vinyl. It's called "Hymns for the Deranged."

Devon: How did Nastymix, a predominantly rap oriented label get interested in the Accused?

Blaine: Tom works at a record store and we've known one of the guys that works for Nastymix and he knew we were looking for a label so Tom gave him some promo stuff and they were interested because they were trying to diversify their interests into other types of music as they have mostly rap and soul acts. We're their first rock band.

Devon: Didn't you and Tommy used to do some twisted art zine a while back?

Tommy: That's what someone said. It had like our favorite horror movies and stuff in it?

Devon: Yeah.

Tommy: Someone else was talking about that.

Devon: You don't know anything about it? A friend of mine said he bought one at Tower Records and it was basically this Accused zine.

Blaine: Really? Wow.

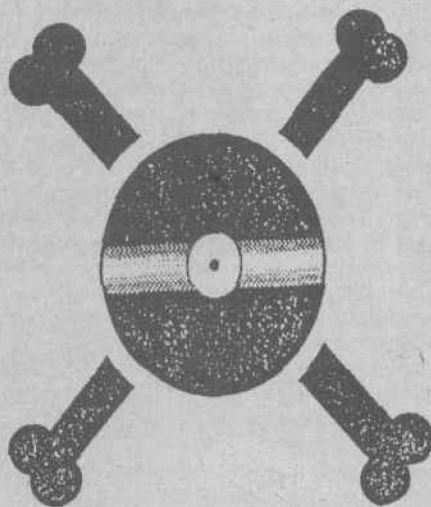
Tommy: You're the third person down here that's said that. Maybe it was just a regional thing that someone down here threw together. I don't know, I've moved out of a lot of houses and left a lot of shit behind, maybe somebody collected a bunch of it up. That's the only thing I can think of. Just a bunch of stuff people put together themselves. A bootleg zine. Weird.

Gary: What is your favorite movie, Tommy?

Tommy: Evil Dead, probably.

Devon: Yeah speaking of horror movies. I heard when you guys stayed with Angkor Wat in Texas you guys went crazy 'cause they had this immense collection of videos.

Blaine: Yeah, their bass player sent me up a bunch of stuff



like "Cannibal Holocaust" and "Salo: 120 Days in Sodom" which is reputed to be the sickest movie ever made. After it was finished, I guess the guy who produced it, I think his name was Pussolini, he did a bunch of other art type films, was assassinated because the film had depicted Italy during World War II when it was run by the fascists. It was about this group of demented fascists who went around and got all these kids of these subversives and took them out to this country home and put them through all this

hell. Made 'em eat shit...

Tommy: ... Butt fucked 'em.

Blaine: It was really, really creepy.

Gary: Is there much of a difference between American and European

crowds? I hear European crowds are way more into it. **Blaine:** Well they're definitely more into their music. There's absolutely none of the pose off bullshit. When people go to a show, they're not there to make the scene. Or they may be there to make the scene but to them making the scene is different than what it means over here. Plus over there everybody can drink and I think that of all the shows we did, we may have seen one or two people that were out of hand from drinking alcohol. I mean they drink a lot of fucking beer. Like before the show there will be a whole wall of cases. And you know they drink bigger bottles. Then by the end of the night they're all gone and there's nobody that's causing any trouble or anything.

That was about, the band seemed pretty tired from the evenings events and needed to head on back to Seattle so we kept it short. In the near future, though, I've been told you can watch for a new six track EP titled "Straight Razor" out on Nasty mix sometime in March. It'll feature two songs from the "Grinning" LP and four other unreleased tracks one of which is a Lynyrd Skynyrd cover. Also keep an eye out for another US tour pretty darn quick. 2

KINGS OF SPLATTER



Mark - drums, Ron - guitar, vocals, John - bass, vocals
Photos by Krk

It has been said that things of the earth are less than worthy of existence because of impurities. To those who raise that claim I give you Glycine Max. For 3 years they have put energy on top of energy to make their band work. Never compromising or weakening to outside pressure. Never putting forth a negative attitude towards their sphere of influence, and as people they are a class act. But I think it's time they speak for themselves.... I give you Glycine Max....
Interviewed by Tim Claws January 1st, 1991

Tim: Give us a little run down on the history of Glycine Max.
John: When we first started out about 4 years ago it was me, Ron, Barry and Brian.

Ron: All four of us lived together in La Mirada at John's mom's house so we decided to start a band to be on a compilation tape that John was making. We decided to make up a couple of songs to be on the tape so we recorded with a 4 track recorder. We did 3 or 4 songs - we liked it. It was fun, so we made up a couple of more songs, played at a party... Al quit because we were playing too fast. Then we got a real drummer (Ron was drumming). Barry got in on drums and I went to lead vocals. That went on for a year, maybe...

Tim: You guys just got off of a pretty successful tour with Nausea. Would you say this is a high point as far as the band is concerned?

Mark: Yeah, it was a real fun tour. We had a great time. We met some people from the east coast that we never met before and we got along great like we've known each other for ten years. We had no problems or arguments or nothing. Just had a good time. We lost Alan some money, but that's no big deal.

Tim: Is there any statements that you guys are trying to make through your music or your lyrics. Any points you're trying to get across?

John: Be yourself. Do what you want. Don't listen to other people your age because they don't know what they're doing most of the time. Question everything, especially yourself. Find out who you really are and be that, not what you want to be. Try to have respect for other people and other living creatures. Basically have fun, do what you want and don't hurt people.

Mark: That just about covers it.

Tim: Is there anything that you guys believe strongly and personally that you would like to say something about. I noticed that you guys are vegetarians. Maybe explain a

little bit about the name Glycine Max?

Ron: Glycine Max is the name plant that soy beans grow on. We got the name because when we started just to be on that tape the name seemed kinda funny, and kinda suited us. It was kinda like a joke at first but we kept it because the name really isn't that important anyways. Um, real short attention span today, since it is New Years Day. We had a long evening...

Tim: What is "Soy Noise"? I noticed that on your banners.
John: Well Glycine Max basically means "Soy Beans" so we have a Soy symbol...

Mark: And if you've heard us you know what "noise" means...

Ron: We're not too much into the music industry and how the state of music is today. It's pretty much just another business to make money. We think that music should be from the heart so we kinda rebel against music, so I guess the only way to describe it would be noise.

John: Soy noise!

Tim: If you were to get offered a major record contract would you take it and why?

Ron: No. Don't see no reason to.

John: Like you say a major label like EMI or Metal Blade, they're all financed by these major corporations. We've all heard that story before - they pay for war, we buy their records so we pay for the war. That's what it goes to. When a signed contract comes along, that's when a band becomes a job.

Ron: We're not out to make money and be famous. We're just doing what we want to do. We would like to have our message heard a lot but we are not going to sign our name to a piece of paper so that all the money we make for them goes to what we're singing against. That would be totally ridiculous so we figure we'll just do it by ourselves. You don't have to sign your name to do what you want. And that is all we want to do.

Tim: Being January 1st, there's a possibly that in 14 days we might be going to war. How do you feel about that?

Ron: Who's we?

Tim: True. Not us personally but our government...

Ron: I'm not in the government. I'm not going to have some guy go die for me. I'm not going to go die for somebody else that I don't know or kill somebody I never met. Therefore, WE'RE not going to war, the people that rule us are going to war. I think it's totally ridiculous. I have no solution to the problem that's going on. It's so far away... I don't know, I can't remember the last time I bought oil... I have no reason to go die for it.

Tim: How about records? Do you have anything coming out?

John: We recorded 9 songs and put 5 of them on a tape that you can send for. It's free just send postage and a tape. The other 4 more that are one side of an album and hopefully we're going back in sometime this month to finish it. We're going to do it all ourselves. We were talking about doing a split 12" with Nausea...

Ron: But we don't know all the details about that. Also maybe a split 12" with Mind Rot. Basically we're going to have a record out real soon, we're going to do it ourselves because we're tired of waiting around.

Tim: Do you find it hard to do things like setting up gigs and putting out records yourselves? Do you find it hard to get anywhere?

Ron: It's been almost 4 years since we started so it's not too easy but...

John: We've been getting lucky with shows, a lot of our friends are setting up shows so we get a lot of gigs.

Mark: The more you play the more gigs you get. That's the way it is.

John: Financially it's been hard as hell.

Ron: Yeah... I still haven't been able to afford a guitar amp

yet! I play exclusively on borrowed equipment

John: Thanks to Pete...

Tim: Is there any advice that you would give to people who are going to start their own band?

Ron: Be patient and don't give up.

John: Buy good equipment the first time.

Ron: Do the best you can do and it will keep getting better. It's hard but... When we started we didn't know how to play too good - we still don't but we're better than we were.

John: Don't find musicians, find friends to play with. Down the road you'll find you'll be having problems getting along and stuff. For us the other people we always into more material gain with the band and stuff like that. If you're all friends then you grow together and it saves a lot of problems.

Ron: For us it has to be a friendship thing rather than a job. For our point of view and the type of music that we play.

Tim: Being in a band, people might look up to you for advice. Is there anything that you might say to those people?

John: Look to yourself for answers, that's where you'll find them.

Ron: Start your own band and look up to yourself. There's no reason to look up to us, we're just kids having a good time.

Tim: Let's say in 20 years your kids are reading this interview. Is there something that you would like to say to them now that might not be on the top of your mind later on?

John: Behave...

Ron: Be yourself, do what you want...

John: Don't stop because of a fucking law. Do what you want to do.

Ron: Question everything that moves.

Tim: How do you guys feel about drugs?

Ron: Drugs are just like everything else. You shouldn't let anything control you. If there is something controlling you then you should stop. You should know what you're doing before you do it because they are dangerous.

John: Know what you're taking if you're going to. But you probably shouldn't because it's a bad thing for your mind and body.

Ron: We don't believe in being addicted to anything but do whatever the hell you want to do. It can definitely destroy your life really quickly.

Tim: Would you guys be for or against the legalization of all drugs?

Ron: I don't really pay attention to laws anyway so it doesn't matter to me.

John: I don't consider cannabis a drug, it is a natural herb, everything else kinda fucks you up...

Mark: If they ban drugs they should ban alcohol and caffeine as well? What about all the drug in hospitals that they say are "ok" but...

Tim: Would you say that you are a political band?

Ron: What do you mean by that? What does a political band mean?

Tim: Do you spend a lot of time and energy and music trying to make a political statement.

Ron: No.

John: Not as much as before.

Ron: For myself. I don't watch TV and I don't read the papers. I don't keep up with what's going on in politics. I basically think that all politics are bad. Since I don't believe in politics I guess that means that I am not political. I don't know... We have our own personal politics that we talk about.

John: Sometimes if I'm trying to write a song if I watch the news I'll be all pissed off at the world - and I'll try to write something political. Whatever we do for our scene, the kids that see us when we play, they see the anger in us when we play. That might have an effect on how they live their

lives or how everybody lives their lives. Not necessarily by us being mad, but just that they see that we feel the same way.

Ron: We're against politics and politicians so maybe that means we ARE a political band.

Tim: Is there any particular politics that you would endorse? Are you guys anarchists?

John: Personal anarchists because we do what we want to do and try to be free ourselves...

Ron: If you put a label on us as an anarchist band brings up all these things, all this rules that you have to be to be



an anarchist. We don't believe in rules...

John: We're not "anarchy cops"...

Ron: We don't follow any guidelines, we do what we want and what we think is right. I definitely don't believe in any governments or anybody telling me what I should do. Maybe that makes me an anarchist. But if I wanna dye my hair and I want to use some dye that someone might say "You're supposed to be an anarchist, you can't use that!", I will. I don't believe in rules.

Tim: Do you think there are people in the scene that behave irresponsibly through the anarchist movement? Such as groups that have their own set of rules and cliques.

Ron: Definitely...

John: Gangs, it's the same thing.

Ron: Any scene is a movement, and a movement is a system. And we don't believe in systems. I don't anyways.

Tim: Do you guys think that you are a punk rock band?

Mark: More punk rock than anything else.

John: I'd say yeah.

Ron: If you have to put a label on it then that's what it would be but... we don't really follow along with the punk rock scene.

Tim: What do you think the state of the punk rock scene is now?

Ron: It's a lot better than it was a few years ago. It will never be the same as when it first started, it got watered down a lot. There's always gonna be 14 year old kids that don't believe in authority, you know? It's a big cycle, it's just like life. History repeats itself - it will be bad then it will start all over again and be good. Hopefully people can learn from what happened before. The punk scene will always be there and there will always be good and bad in it.

Tim: So you'd say it's regenerating itself right now?

Ron: Yeah, just like life.

Tim: What do you guys thing of the so-called punk bands that play for \$10 or \$15 at shows?

Ron: I wouldn't consider them punk bands.

John: What bands do you mean? Drop some names? Who are those bands? Bands that aren't worth seeing anymore, basically.

Ron: Not ones worth supporting. If you're trying to make

money, then I wouldn't say you're a punk band.

Tim: What kind of music do you listen to? What inspires you?

John: Everything. Life.

Mark: Everything I've listened to since I was a kid.

Ron: Today I listened to Guerilla Truth from New York about 4 times, Hell Crusher from England twice, Black Sabbath about 4 different records. I basically listen to old rock and roll bands that had something to say and punk bands that I like. I listen to anybody that means what they're saying, it doesn't really matter what the music is. Mostly Discharge

type music is what I like best.

Tim: Do you guys think older punks are relatively close minded as far as opening up to new bands or new sounds or bands that might not necessarily play with 3 or 4 chords?

John: Not for me. If there's a bit of rebellion in it I tend to like it no matter where it's coming from.

Ron: I'm sure there are people who are close minded to only liking punk. But you can't learn anything like that. You can't learn anything unless you open your mind and listen to different ideas and different sounds.

John: You listen to the same band it gets kinda boring as well.

Tim: Does Glycine Max have groupies?

All: Laughter?!?!?

John: Ron does! No, we've got friends.

Ron: We've met a lot of people because we are in a band. We say "hello" to everybody.

John: We're thankful to our friends and we wouldn't want to call you "groupies", that's for sure.

Ron: Thanks for your support - everybody that we met on tour...

Tim: Are there any bands that you've played around with that deserve mention?

Ron: Mind Rot.

John: Ear Hair, Holocaust and Confrontation - those are the only bands left around here.

Ron: Final Conflict - we had a lot of help from Final Conflict. They're still going strong. SDI from Riverside, Subvert Seconds from Orange. Then there's a whole mess of bands that play around - Media Children, Garblecrat, All Systems Gone - check them out if you like. Everybody's got their own trip.

Tim: What would you say is your most memorable show and why?

Ron: When we played in Las Vegas with A Solution, Apocalypse, Confrontation and Atomic Gods. You can drink 24 hours a day there so it was quite memorable! We were having trouble standing up when we were playing! We just played at Gilman Street with Nausea, Neurosis and Econochrist!

John: That was a rockin' show!

Ron: That was definitely memorable. Subvert are a good band from Seattle who we played with and stayed with. Aspirin Feast are cool people from Seattle...

Tim: Is there anything else you want to say?

John: Enjoy your life to the fullest and don't hurt anyone else.

Ron: Don't let them grind you down.

Mark: Don't get caught by the cops.

Ron: Thanks for taking the time to read this. "Hello" to everybody we know. Watch out for some vinyl.

Glycine Max

932 Temple #A, Long Beach, CA 90804
(Blank tape and 3 stamps for tape with 5 studio songs plus live show/lyrics etc...)

Interview and photo by Robert Cantu

Weather Bell are: Annette - vocals & guitar, Mark - guitar, Rosie - bass, Brian - guitar, Greg - drums.

Robert: You guys have been around for a couple of years, right?

Annette: Two years.

Robert: And your newest member is...

Annette: Brian. As of three months ago. His first gig with us was at Club With No Name.

Robert: So how come in two years you guys haven't ...

Annette: Done jack shit...

Robert: ...recorded anything that I know about?

Annette: Good question! Well, because we did some tapes that didn't really come out that great. We recorded with...

...somebody and paid... lots of money for it. And it was just like "God, I'm never going to play this for anybody!" So we just ate that. It was like, a drag because by the time we saved our money to record again...

Rosie: We should mention the compilation.

Annette: Oh, yeah. We are going to be on a compilation. Kenny from Die Happy is putting out a compilation on a Piece of Mind which is distributed by Caroline.

Robert: When will it be out?

Annette: March. Knock on wood. And then we're going to hopefully release something overseas, like an EP. It's in the works.

Robert: Who writes in the band?

Annette: We all do. It's a collective thing. In the beginning it was mostly me and Mark. But at that time it was a different band. We had a different rhythm section.

Robert: I noticed tonight singing...

Annette: Rosie sings. The girl can sing.

Rosie: And Annette plays bass on that song.

Annette: But hardly singing. I always said that was my downfall. I can't sing and play the bass at the same time.

Robert: Is that why you got an additional guitar player, so you wouldn't have to play?

Annette: No, I still play. We wanted to get the fuller sound and now Mark can concentrate on his thing. It's easier on him, since he doesn't have to do everything himself and Brian's so foxy he brings all the babes in.

Robert: Do you still play harmonica?

Annette: I play very minimal harmonica.

Robert: There was a song in your set where you did...

Annette: "Hide and Seek"...

Rosie: That poor song. We put it through the ringer...

Annette: We sliced it, we diced it...

Rosie: We rearranged it...

Annette: We gave it a complete overhaul...

Rosie: And the we said "Forget it!"

Annette: I always liked harmonica. When I was growing up I saw Big Mama Thornton and I thought "Wow, how cool! I want to do that!" So I took harmonica lessons from this real old guy. I skipped like two weeks and I came back and he died.

Rosie: He must have been real old.

Robert: It must have been hard getting your money back.

Annette: No refund and I was on my own.

Robert: Did any of you guys take music lessons in school?

Annette: I took opera lessons when I was sixteen.

Rosie: I had music theory one quarter.

Annette: I had music theory. It was like the hardest class.

Rosie: Greg's had theory. He's like our Brian Jones. He can play any instrument you put in front of him.

Robert: How do you hook up with someone like Greg?

Greg: Mark and I met through the Recycler like Annette and Mark did. That was about five years ago. I had this band and Mark was playing guitar and vocals. We split up and Mark went with Annette. My band played a few shows with Weather Bell. We broke up and I joined Weather Bell.

Robert: Have you guys played out of Hollywood much?

Annette: We played at the Coach House...

Rosie: San Juan Capistrano. We've been all over the place...

Annette: We played with Mazzy Star at the Coach House.

Rosie: They treat the bands like people there. It's an odd experience. We got food...drinks...a dressing room that wasn't the unisex public bathroom. They really took care of Weather Bell's needs.

Annette: That was really nice of them.

Rosie: And Raji's named food after us...

Annette: Baba is a really good cook.

Brian: What was it a Weather Bell Burger?

Rosie: No, it was just bread...

Annette: So, who likes Vanilla Ice?

Robert: Did anyone watch the American Music Awards?

Annette: I saw where he won his third award and got cut off...I saw Sue there. Susanna Hoffs...

Robert: Was she in the audience?

Annette: She announced an award.

Robert: What kind of an award would Weather Bell like to win?

Annette: "Best Dressed"...

Rosie: "Most Likely to Marry Up".

Greg: Has anyone seen Susanna Hoffs' new video?

Annette: I haven't seen it.

Rosie: It's very risqué.

Annette: I don't really watch too much television. I don't really do much of anything except rehearse.

Rosie: We're a bunch of home bodies...

Annette: Except when we check out the China Club...

Rosie: And rub elbows

WEATHER BELL

WEATHER BELL



L to R: Mark, Rosie, Brian, Annette, Greg

WEATHER BELL

WEATHER BELL

that Rosie was

Annette: It's a wacky world.

Rosie: Annette is currently working with the Chipmunks.

Annette: Yes I am.

Rosie: Actually, it's a little known fact that Annette is one of the Chipettes.

Annette: I am. I'm like one of the voices of Brittany on the Chipmunks morning cartoon show.

Robert: I didn't know about that. How's the show doing?

Annette: We're ...developing now.

Robert: Are the Chipmunks on hiatus?

Annette: Well Chipmunks grow old, you know. They've been around a long time...

Rosie: But, the New Chipmunks is like so bad.

Annette: The fifties Chipmunks were real cool.

Robert: Are you guys really into cartoons?

Greg: What Warner Brothers cartoon character do you most identify with?

Annette: Daffy.

Rosie: Tex Avery...

Annette: I like Casper.

Robert: He's not Warner Brothers.

Annette: Casper was totally misunderstood.

Robert: Also, he had a round head while all the other ghosts had saggy pointed heads.

Annette: He didn't have a chance.

with Madonna...

Annette: Actually, I've never been to the China Club...

Rosie: When I've driven by I've noticed that the line outside looks like "Let's Make A Deal". "Pick me! Pick me! I'm dressed like a chicken!" It's so weird...

Annette: Rosie has a Cobra named Cuddles...

Rosie: He's not a cobra he's a poisonous Boa Constrictor. Annette has a cat named Satan.

Annette: Satan's a hellcat. I sleep with Satan.

Robert: Not every girl can say that. The L.A. Weekly says you guys are "Very, very alternative", with alternative in italics...

Annette: I don't know what that means. It's a communist plot or something.

Brian: I wish there was a handy reference sheet with definitions for the adjectives critics use attached. It probably wouldn't work though. They'd just transpose them. Alternative to me is like Industrial Art music...or poetry...

Greg: Anyone who hasn't made it.

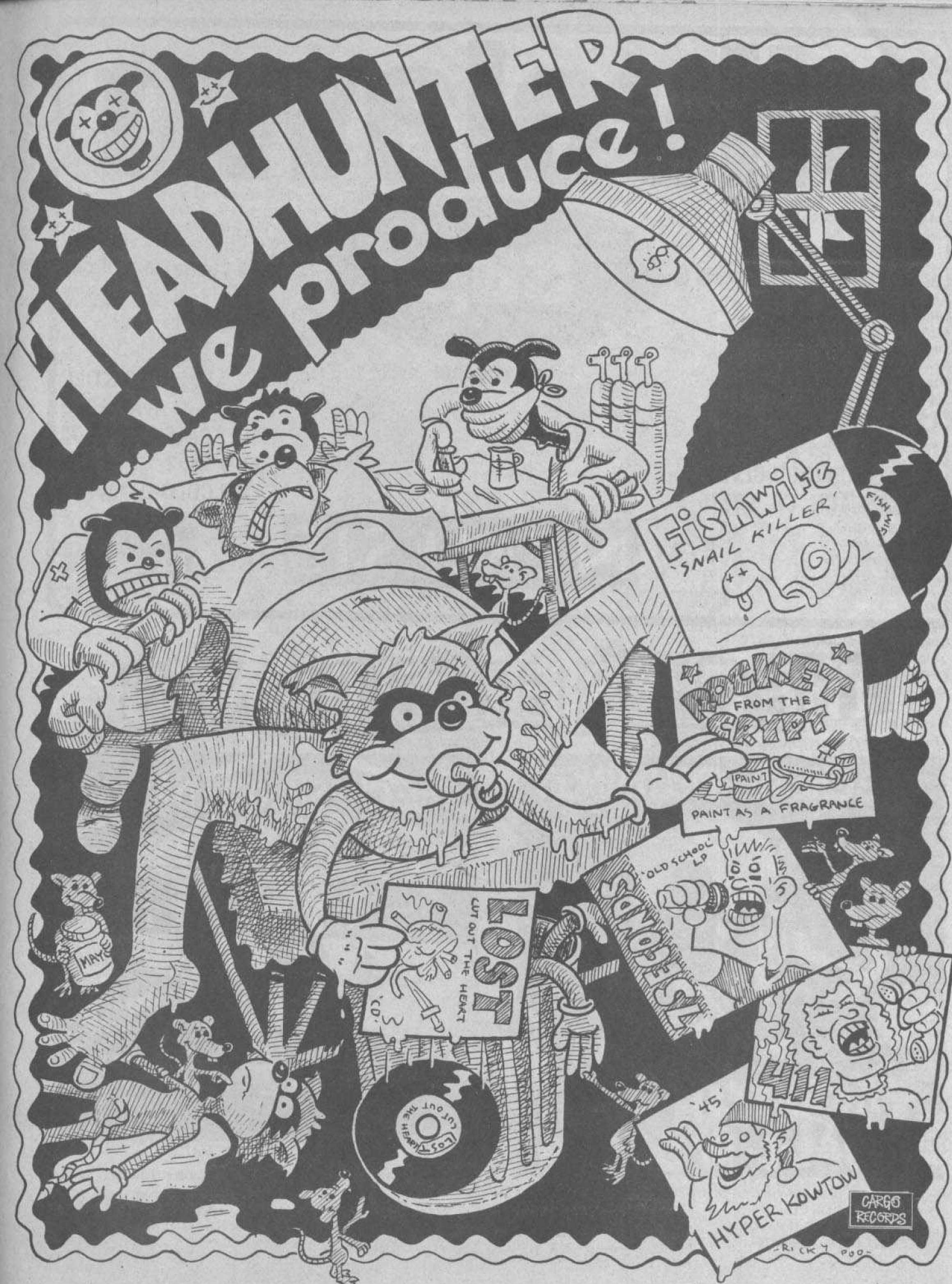
Annette: We're a multifaceted kind of thing. Like a beach ball.

Robert: How do you mean?

Rosie: Our music is like a beach ball.

Greg: Bouncy bouncy...

Rosie: No. Everytime someone tries to touch it, it flies off somewhere else.



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SKINNY PUPPY

Skinny Puppy present a rare mix of innovative, and brutal techo-music with engaging and vivid lyrics. Combine that with a psychotic conceptual live performance and you have one of the most inspirational bands I have come across in some time. This interview was conducted with lead madman Nivek Ogre in February 1991.

Al: You guys are based in Vancouver, Canada. Is this your first musical project?

Ogre: Yeah, we started in 1983.

Al: It seems like there have been times since then that the band either broke up or had been put aside.

Ogre: Yes, sometime you have to just set back from it and let it take its own course.

Al: Was that the situation just before "Too Dark Park" came out?

Ogre: Yeah, exactly. Between "Rabies" and "Too Dark Park".

Al: Was that for very long?

Ogre: For about a year or so... It's just... there's not that many band members and that can seem on the surface to be an easier situation to deal with. You can also see that it is a more difficult situation because you don't really have a proper majority rule. You're stuck with all the same politics that go on everywhere else - there's less of a majority: two against one and there's the majority. There's always been that level of intensity, and disagreement, and it basically comes down to different people's perspectives and how they're respected and how they're viewed. Each one of us has our own perspective on how we want to see this band go and where we want it to go and what we want to see it do. When those issues come into conflict then there's always gonna be some problems with it... After 6 years we just kinda ran into a wall with a lot of things and just needed some space to get away and then open up again.

Al: And now things are back on track again?

Ogre: Yeah... more or less.

Al: You started working with Capitol Records really early on...

Ogre: Yeah, we're licensed to Capitol for 5 records. After this next record we'll see what happens.

Al: Was that a surprise to work with Capitol? They have nothing else quite like you guys!

Ogre: No they don't. It's actually really nice dealing with some of the people there - people that are on the same wavelength. Like Shawn in the video department, he's really into a lot of the same kinds of stuff that we are. There's elements within that big company that are friendly elements. It was great because it gave us distribution in America. We weren't really licensed on the first two records so they were available only as imports, so we have a lot more coverage now in America.

Al: Do you ever have any problems with them as far as what you guys want to do artistically?

Ogre: No, nothing.

Al: You just record the tapes and they press it up?

Ogre: Yeah.

Al: Well, that's a good relationship.

Ogre: It's a really good relationship. In fact the last album was mastered properly - you can notice a real difference between "Rabies" and "Too Dark Park" just in output volume which just comes in the way it's mastered - we've slowly gotten more control over each element at each stage as we've gone along. Which is cool. They're just given us free hands because they've been happy with what they've gotten it for because we don't make records that expensively, at this point.

Al: You guys always make a point of noting who does mixing for you material. I guess mixing is an especially big part in a Skinny

This photo, N. Ogre
by Michele Taylor

"Stilt Man"
insert photo by Al.

"Chair Of No Cares"
spread photo by Al



Puppy recording.

Ogre: Yes, a very big part. It's just sort of filling that frequency landscape. Dave has been mixing with us from the start and will hopefully always mixing with us.

AI: Each Skinny Puppy project seems to take on a different overall theme. Like the animal rights feel of "Visceral" or the environment/pollution feel of "Too Dark Park". What are some things that influence those topics?

Ogre: I don't know, I guess it's just the point I am in my life compared to what I see outside of me. You can grab stuff out of the most insignificant things and they become such big things. In that over amplification that my brain uses in everyday, which can be as de-structive as it can be constructive, I come up with little things that work into bigger things. All the thoughts mention and talk about different things within the context of one song. There's a lot of personal things that come across, and a lot of things personified. And that's where I want to keep it instead of being like too issue conscious. This album sounds like it's very environmentally conscious. That's just because I like seeing a lot of changes and how those changes have gone by almost unnoticed even though they'll been put up right in front of people's faces. I see what I do to myself sometimes and you can cross over those two lines travelled and try to personify something instead of just harping on the same old statistics.

AI: Of course those concerns are literally personified by you, you are a vegetarian...

Ogre: Yes.

AI: ...and you seem to have some sort of spiritual/religious edge?

Ogre: I have a much more open sense of spirituality than maybe most people. I guess I'm agnostic in a sense, but I'd have to say that I do believe that there is a life force, a life force that could be considered God in some people's minds. That life force exists in all of us, it's there to be used or abused.

AI: I get the impression from the songs of elemental or almost Wiccan beliefs?

Ogre: Yeah, I have kinda eclectic tastes and there's elements from that... and caring for this planet, there's certain elements of that in a time before Christianity I could see as

being very positive and very good to the earth. That was kinda forced out by the way of things. But, yeah, I hold kind of a sentimentality towards that...

AI: I don't know where you live in Vancouver, but it seems you would be surrounded by mountains or

Ogre: Oh yes, it's very natural here

AI: Compared to where I live in Los Angeles...

Ogre: It's very natural here. There's a lot more trees. Stymie Park is just right down the street, there's mountains... We're going to hike this year, my first hike up the side of this mountain with some friends. We're working on a video so...

AI: Where does the inspiration from the music come from then?

Ogre: From my life! That's what I was saying before... sure this is a beautiful place and all that. I don't think you could hold a geographical position to a person's heart, to a person's soul, or a person's state of being at any particular time. Although it can be a very beautiful city it can also be very dark and gloomy and cloud ridden city as well. There's a lot of inspiration for that here as well, believe me!

AI: Besides growing up in Vancouver, was there anything else that helped shape your particular world view?

Ogre: Well, possibly, there was stuff happening when I was younger with my family and stuff. I started a company when I left high school and kinda got screwed around by it. I was left, just before I started this band, kinda facing the world with turned page and a really open mind to a lot of different things. I stopped pursuing that line of life and started listening to the things that you are not supposed to believe because they are supposed to be rhetoric and propaganda when you're little. The tables are turned back then so you try to turn the tables back to where they should be.

AI: What kind of business was that you got into?

Ogre: It was a record wholesaling business. Just selling records - about the second sleaziest business next to the recording business!

AI: What was it like doing the Ministry tour?

Ogre: Oh, it was fun. That's a whole different thing. I am going to be going on tour with a band called Pigface in April. That will be the same sort of thing with Martin Atkins from

Killing Joke... it's a fun thing to do for sure.

AI: What was it like working with AI Jourgensen in particular?

Ogre: With AI? Oh, over the years it has always been changing.

AI: It worked out ok?

Ogre: Yeah, well I'm still alive right?! (Laughter)

AI: I guess - a lot can go on inbetween.

Ogre: There's a point for your other question about inspiration! Most definitely!

AI: Is he involved with Pigface?

Ogre: No.

AI: One the most recent Skinny Puppy tour you have some really strange looking props, like the chair thing. What was that all about?

Ogre: The Chair Of No Cares, that's going to be in the video. It's great that we've been able to incorporate all of the stage elements, all the great stage elements like the Stilt Man, into this video, like this gothic classic remake of a horror movie. It turned out really well. We used the Chair Of No Cares which was the thing in the back within this video. You'll be able to see a lot more detail in the video than onstage because even though it was over sized, it wasn't big enough.

AI: It was also kinda lost because of the low light for the video screens.

Ogre: Exactly. It was more of a silhouette, it was just a Gigeresque bio-mechanical Chair Of No Cares where a person would turn to when in extreme need of turning away from the world. So they turn to themselves because there's mirrors on the chair and animals being feed to them through the TV tube through various torture tools, the arms. You'll see it in this video.

AI: Is it like a video of the life show...

Ogre: No, well we're doing that too, that's being done sorta low key. This is a conceptual video for "Spasmolytic". That's the next single. But we cut the video to the album mix, and it's turned out really well. It operates on a lot of different levels. There's lots of bodily fluids flying around!

AI: Live the part where you put the stilts on was particularly effective.

Ogre: Yeah, that's in the video too. That was a neat image.



The guy that built those stilts, Bobby Comer, he works on movies doing explosions and stuff. He made those things for like \$500! Those crutches, they're all hydraulic and air pumps. They're incredible. He did an amazing job and they lasted the whole tour, which is a surprise walking around on those things 42 times in my state of mind!

AI: You had a sling come down from the ceiling to fly around on. Was that something you did at all the shows?

Ogre: Yeah. It was a necessary thing for the Stilt Man otherwise I would have probably fallen a lot more! It was a safety that was kinda incorporated in each playoff. The playoff prior to turning into the Crutch/Stilt Man was this whole evolution of being attached to this umbilical chord where you have a limited parameter of space you can walk, move, and operate in. That kinda leads up to his final breakdown.

AI: So a whole theme connected the show?

Ogre: Oh yeah, in my mind, it's based around a person's choice in a road they take and the things that make a person take that road included. The results at the end of that road and what will ultimately happen to you if you choose that road. It's kind of a semi-short decent into a person's own hell. A one point they come to realize that this is real, or what they're seeing on TV is real, or what the fuck! (Laughter).

AI: How important are drugs or other mind altering...

Ogre: Sometimes too important, to be honest with you.

AI: In coming up with the general concepts or maintaining it?

Ogre: With my life it's probably at maintenance level because my mind is like - I've always had a really imaginative mind. When we're touring and stuff like that... it's just me not the other band members, I'm not saying I'm a complete stoner out of my tree but I can't be dishonest and say "Oh well I washed my hands before I went to bed". It's been used, it's been used... it's been over used. It's a really kind of redundant subject because at times it is necessary and times when it's not necessary and used anyway.

AI: I suppose at times it's a problem.

Ogre: At times it's a problem. Without a doubt.

AI: What coming up in the future? You mentioned the video, what about touring or recording projects?

Ogre: Oh yeah, I think we're supposed to be doing a record in May. The last record with Network, I'm doing this Pigface thing and I may be doing some recording down in Florida as well with Dave. Kenny is doing some film stuff with Dwayne so that's what they're onto right now.

AI: Will the new stuff be along the lines of the stuff we've heard.

Ogre: Well, I hope not.

AI: Some people would say you're going into a more musical direction.

Ogre: Yeah, well I severely hope that people see that by using... my choice of direction is along the lines of "Spasmolytic", musically. That's certainly not finding music in my mind. Sure, we've always been accused of that, every album, I have to sit back and go "Fuck man, yeah I guess I can see that". But at the same time there's still that dissonant element to it all. In "Too Dark Park" there's a lot of space to go in certain directions that probably not be so musical. That's what I want to do anyway, that's what I've always wanted to do.

AI: Is everyone involved in writing the music?

Ogre: No, that unfortunately is not the case but there's at various levels good quality control centers.

AI: Someone told me that you really like the movie "Jacobs Ladder"...

Ogre: Yeah...

AI: Would that or the current situation in the Persian Gulf be any inspiration for upcoming songs?

Ogre: I can't really say, at this point. I like going into every project with a really open mind because I like to try to capture instead of calendar an event or things that have been going on. There's certainly a lot to capture at the time of it happening and that stream of consciousness kinda tends to even seem vague to me until it's down on vinyl and you listen back to it. Things happen later on and it's way more gratifying. It's way more fascinating to me to hear the evolution and mutation of those songs. Things that happen afterwards or things that were happening before and you saw that subconsciously and through stream of consciousness explain and work that out.

AI: So you go into a project with maybe a theme and the lyrical content develops when you're recording?

Ogre: Yeah. It's works good because then you're not dealing with the problems of phrasing and those fine nuances that cause problems when you're trying to write something down in a poetic sense and then you go to sing it, it can be quite different. Certain things that don't work out when you write them down but in a poetic sense do work in some kind of melody. It's taken me a few albums to do this. I started doing it on "Vivisection VI", that and this last album are the ones that I am most happy with. This next album I'm really looking forward to because it will be the third evolution of that. It's gets better and better and I'm happy with the results.

AI: What kind of ideas are you going in there with? Anything in general?

Ogre: No. No general theme to my life. I can't prophesize on where my life will be then.

AI: It's that spontaneous!

Ogre: Yeah, that's the way it should be. I've done too many records trying to write things out and it sounds superficial and it sounds a bit pompous at times.

AI: But you never know when inspiration comes. It's not a problem when it's time to record it's your time to be inspired?

Ogre: No. There's plenty of time working up to it to be inspired to do it. It's hard to be inspired at home, I've got a 4 track here sure, but it's hard to get inspired on music here because I really don't have the sound dynamics.

AI: We'll have to just wait and see I guess?

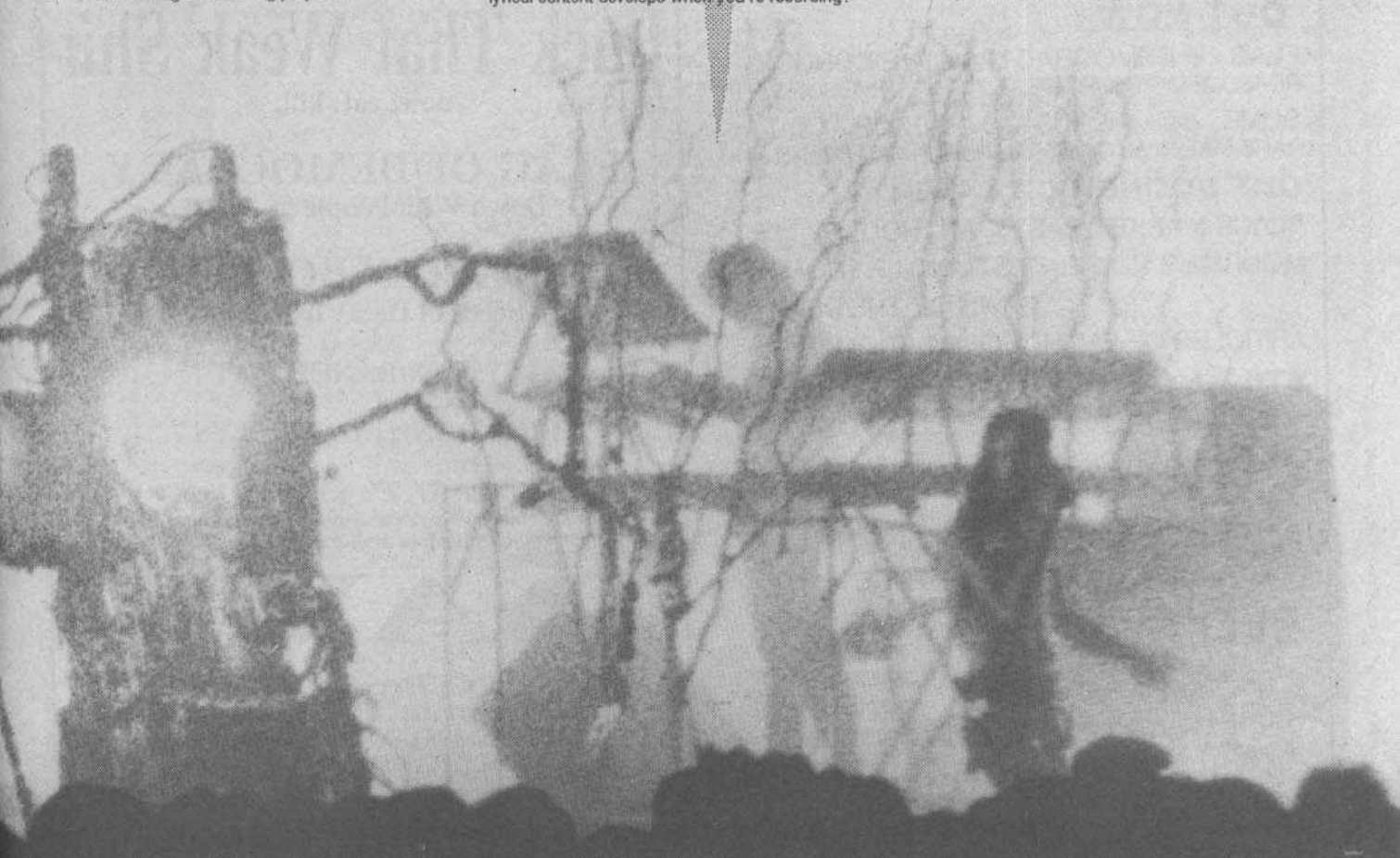
Ogre: Yeah, that's what I'm going to do.

AI: So some of the live stuff was developed around those songs to put that story line together?

Ogre: Yeah. There's always a different live show, that's the evolution. I hope I'm not making it sound like it's an easy thing - when I'm in the studio it is a hard thing to do. There's all these gears and things clanging around going, well how is this going to appear on stage. How can we use this on stage? You can't force things when it's not going to happen, like you say, but generally I save up all that kind of stuff for when it does have to happen. Because then I have to live with it.

AI: Well, I think that's all the questions I have...

Ogre: Ah, I can wake up...



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AGGRESSION

Who could forget Aggression? Well it surprised me when they showed up for a gig at U-Genes. I was curious to see what these legendary thrashers were up to, so I cornered three of them and this is what happend... photo and interview by Krk

Mark - vocals
Henry - guitar
Mike - drums

Krk: Where have you guys been the last couple of years?

Mike: Colorado!

Krk: Why Colorado? I'd think California would be happening for you guys.

Mark: Well, it's really happening for us but we can't get to New York or the East Coast very easily. We've only been East a couple of times and we've set out to do it a few times. From Colorado you can get there as easy as you can the West Coast. Plus the prices are amazing!

Henry: Besides, we love living in Colorado.

Mike: Bitchin great place.

Henry: Miss the beach...

Mike: But we are back!

"Back from the ashes." We want to put out a record, get picked up by some label. Fucking get on the right track.

Krk: Henry, you've been gone from the band even longer...

Henry: Well, I broke my wrists in a car accident about 2 1/2 years ago, 3 years almost...

Mike: And he was in jail for a year.

Henry: I had the broken wrists and I couldn't play for 2 years! We're still here.

Mark: After sitting on our butts for a year and a half, we finally got a kid to come and play guitar for us but... you know Henry and I started this band 9 years ago and it wouldn't work without both of us together. It's group thing Mike's been with us for 5 years. We have to stay together as a group.

Mike: And you know Aggression is an Oxnard band even though we are in Denver! Every person that has been in the band or replaced musicians in our band has been from Oxnard. Nardcore!

Mark: The least amount of time that we have known each other is ten years. Most of us for 15! Mike came to us, little pup, about 10 years ago, playing in a band called Habeas Corpus. That was about 20 inches of hair ago.

Krk: I've noticed you guys have gotten a lot more metal influenced.

Mark: Think so?

Krk: Yeah.

Mark: Our music... punk rockers say it's metal, metalers say it's punk rock. We just say it's Aggression, check it out.

Henry: It's speed rock!

Mark: It's blues oriented, like all rock 'n roll, but it's got a heavy edge. It doesn't sound too much like just vocals and guitars. You won't ever hear us play a 7 minute



song, but we might throw a couple of 4 minute songs at ya!

Krk: God, what was that last album? On Mystic?

Mike: Let's not talk about Mystic.

Mark: We got problems with our record companies as far as their management is concerned. We want to put it all behind us and get a good label. We want someone that believes in us that we can work with. We do the music. You heard it tonight. I don't know if you thought it was good or bad or whatever. I'm sure you can tell, we still have the energy.

Krk: Do you have stuff already recorded?

Mark: No. But they are ready to go on vinyl right now, but no contract...

Krk: You've been gone so long, what differences have you noticed?

Henry: It's the same place.

Mark: In some places there is a better mixed crowd and I like to see that.

Mike: So do I.

Mark: It's time for the skinheads to mellow out, get out of the gang shit. Everyone has to do their own shit and whoever wants to come see us is welcome. There is no skinheads in the band. We play at least 2/3rds of our old songs at shows just to prove we still do, but we aren't skinheads.

Krk: Do you feel you've had that following?

Mark: Oh yeah, in certain places. We've lost a lot of friends who don't come see us because they know they will be invaded by skinheads. It's usually a false alarm though, there's assholes in everything. We used to have a black drummer - he was a drummer, it didn't matter to us what color he was.

Krk: What happened to you old bass player, Bob?

Mark: Big Bob. He's got a kid and he's living in Colorado. He's just not with us anymore. He's a cool dude. He's an

old friend, we've known him for 16 years. He was on that Endless Waves skateboard team with us in Oxnard. We went around the States competing. So was Rick our new guitar player. In fact we have 3 skate team members in the band right now.

Krk: Do you still skate now?

Mark: Not really. There's no good concrete to skate. We're getting old. We're all at least 23!

Krk: It hurts when you fall.

Mark: Oh, it's a different thing now. Besides, once you've fallen a few times, maybe you hurt something pretty bad. Maybe you won't be trying that hard next time. It's better to skate for fun than to try and compete all the time.

Krk: Would you consider

skating to be like a band, as far as...

Mark: No. I think evolution is the whole thing, you know. We're never going to sell out and change our music. But we have evolved and we will evolve. We will continue to play new things. Look at the song "Drunk On Your Love", full blues. Harmonica... the whole bit. ZZ Top fans would like it. We really enjoy doing it. I think we can get away with it, people can appreciate it. We'll never sell out and be like Bon Jovi or anything like that.

Henry: Our songs... we don't write to fit any certain genre. We just play what we feel. Some rock, some punk.

Krk: Are your new members writing songs too?

Mark: Yeah, new blood is cool.

Mike: Rick is helping out a lot. He's turned the band around. He's given it a lot of oomph!

Mark: Fresh edge to it.

Krk: Henry, how do you feel about that. Do you like it?

Henry: Well, I've always wanted another guitar player. I've said this for 8 or 9 years.

Mark: But how many people have we tried?

Henry: I want a guitar player that can rip! That can blow me away. We went through a lot of guitar players and finally we found Rick.

Mark: The only person that we ever played with besides Henry, and Todd that toured with us was Kyle Toucher from Dr. Know.

Henry: He knows all of our songs. That's when I was in jail.

Mark: It's time to do the band full time. Touring, touring and recording. Not just on the weekends, it's time to do nothing but the band.

Henry: We'd like to say thanks to Giovani, he treated us really good.

KILLING JOKE

Will wonders ever cease? Not when you think that Killing Joke, the one time highly influential and inspirational band, after a steady decline, can pull off an incredible come back with just one record and tour. But it's true. No one can ever predict what singer Jaz Coleman, the lyrical and directional leader behind Killing Joke, will come up with next. Their previous two LP's went seemingly opposite to what early Killing Joke was all about. Jaz's inspiration, he claimed, was somehow pre-determined. But now, as if Jaz got a hold of the Ladder (from "Jacob's Ladder"), Killing Joke are back on course.

The Killing Joke line-up has periodically taken a few gear shifts, but always included Jaz and Geordie, on guitar. After a short departure, Paul Raven is back on bass and handling the drums is the infamous Martin Atkins. This line-up is stronger than ever, and during the recent tour the band added a keyboard player to let Jaz cut loose with just the vocal duties.

Shortly after "Extremities, Dirt and Various Repressed Emotions" was released, Killing Joke departed for a world wide tour. During their February performance in L.A. I found myself chatting with Paul Raven about some of the things Killing Joke are going through.



Jaz Coleman - photo AI



EXTREMITIES

DIRT

AI: At what point did you join the band?

Raven: Before me there was a bass player in the band, Youth. He was in the band from 1979 until 1982. In 1982 I joined the band. I left the band just before the "Outside The Gate" album, myself and the drummer split, and I have just rejoined the band. I left because of the "Outside The Gate" album in fact.

AI: I guess that was over musical differences then.

Raven: Yes, as boring as it may sound, but it was. And I think I was proved right with this album.

AI: I was wondering about the decision to go back to the older style.

Raven: Because I'm back basically, and from what comes from myself and the drummer, Martin. The rhythm section is so fiery that you can't really do much else with it, to be honest.

AI: Oh, I like that style much better than some of the previous releases.

Raven: Me too.

AI: Besides that time that you left, was there any time when the band broke up completely?

Raven: No. We went through two and a half years of litigation - the reason why there were no records released. Now we're signed directly with RCA and everything's fine.

AI: Did that litigation just involve the previous label and distribution...

Raven: Yeah, and management, publishing, all

sorts of shit. But it was worthwhile. We've always been... we're really aware of our business end of the whole affair. We're always trying to take care of as much of it ourselves as humanly possible. Unfortunately it got a little out of hand. But now everything is back on track.

AI: At that time there was also some psychiatric treatment on somebody's part...

Raven: Yeah, uh yeah. You know, the two years prior to this album had been tough for everybody. I think it just manifested itself in different ways - Jaz through a little bit of a funny turn shall we say... but it's no big deal. It's got nothing to do with the music.

AI: He's always been a very intense character.

Raven: Yeah, some might say intense. I mean there's no love lost between him and I but you don't have to like each other to be in the same band. The music is the only think that connects him and I in any way shape or form.

AI: Did you rejoin to write the new record, "Extremities, Dirt and Various Repressed Emotions", or had the others already been working on it?

Raven: Part of it, 4 of the songs were songs that came from ideas that myself and Geordie had been working on before I had left anyway. The rest of it was kind of put together in my absence but I injected my end of it on the album as much as anyone else. Myself and Martin Atkins

April with Pigface, me and Martin, Chris, David from Jesus Lizard, Trent from Nine Inch Nails, and Steve Albini is coming. It's going to be a really good show.

AI: Are most of the lyrics on the new LP Jaz Coleman's?

Raven: Well, we all contribute. It's mainly Jaz for sure, he's the person that's got to sing them.

AI: It's definitely good old Killing Joke.

Raven: Of course, because that's what it is. No one else sounds like it. The thing about Killing Joke is that it is greater than the parts. It's something that I tried to get away from but I couldn't. It's like having a piece of elastic tied around your waist, you know. It's got nothing to do with anything but the music. We love the music. We love to make the

music and it sounds like we mean it. No one else sounds like it and as the world gets crazier and the times get harder it only becomes more relevant. I feel.

AI: With the situation in the Middle East, Killing Jokes music and lyrics are certainly more relevant...

Raven: It's something that I think is just going to escalate and escalate. We've always said that as the world gets crazier and crazier as it is that we've seen ourselves as a soundtrack to people's nightmares, in some respects. I think that pop music and rock music in general is really insulting to the mentality of most people. I think it's redundant in so far as it has no

value in the present world climate at all. People want to hear that there is someone out there who shares the fears and anxieties of everybody instead of just singing "I love you. Everything is going to be cool." and just regressing into Brian Jones haircuts and 60's psychedelia and shit. You know? I think that it is the sound of the '90s what we are doing right now. I really do.

AI: Killing Joke were never a band to just be entertainment for the masses.

Raven: Right. We've established ourselves as a landmark in music. Punctuation in the history of music. Because our music isn't based in the blues and isn't really rock 'n' roll a



Paul Raven, Martin Atkins, Jaz Coleman, Geordie photo Malcolm Heywood

struck up and immediate really great musical relationship. He makes me sound great and I make him sound great, you know?

AI: Is Martin a permanent member even with all his other projects?

Raven: Oh yeah. We all have other projects happening. Jaz has his stuff with Ann Dudley and the Art of Noise shit, Geordie produces and Italian band named Brain Damage who are on tour with us. They're like a thrash band. Myself and Martin have even another project which is my band the Hellfire Club. Me, Martin and AI Jourgensen and Chris Connelly from Ministry. We have a record coming out on the 20th of March. Killing Joke are going on tour in

AND VARIOUS

lot of people are turning an ear to it now and realizing the relevance. We've been around for twelve years and we aren't going anywhere. It's just part of evolution of the situation and at some point we're going to have major success. We've had reasonable success. We all live comfortably off of it and have colorful little lives. It's a very "now" sound that we've captured on the album. We recorded it in three days. We captured everything that we were feeling at the time and what was going on in the last two years - how we've seen the world change and the things we're concerned about.

AI: The record starts off like it's going to be live...

Raven: Well it is live... we just set it up and recorded it. We rehearsed for about... we did a couple of gigs and just ran through the songs for a couple of weeks and then we recorded.

AI: Where is the band based at these days?

Raven: In Chicago.

AI: Really....

Raven: Yeah. Martin has a label here. He's married and lives in Chicago. We have an office and our studio here so we rehearse here. Geordie is married to a girl in Detroit so he's here all the time. I live in Amsterdam in fact but I spend most of my time here. And Jaz shows up when we have to do something.

AI: I didn't know Killing Joke was based here now. Some-

thing we had talked about before (Flipside Killing Joke interview in 1982) was the way a European audience reacts

and different things. Lots of bands are quoting Killing Joke as being their influence from Ministry and Revco, to Janes

MONEY IS NOT OUR GOD

Money is not our God

Nine-tenths of a law
that is sick is possession
Life expressed in matter is a blasphemy
Success defined by acquisition stinks
So busy trying to make a living
we forget about living
So busy trying to make a living
I forget about life

The best things I found in life
are my birthright
The green fields mean more to me
than a brand new car
Will you swap your hi-fi
for a clear blue sky?
Will you part with your shares
for God's clean air?
Is your answer yes or no
to these painful truths?
I said is your answer yes or no
to these painful truths?

Do you grovel to your master?
Do you beg like a dog?
First things first - repeat to yourself -
Money!
Money is not our God

(It's mine)
The best things in life are free!
(Mine)
I own the beach
and the blazing sunset!
(Mine)
I own the waves and the fresh air!
(Mine)
I drink the milk of the stars and
this beautiful moment
Say to yourself -
all these things are mine!

Money Money Money
Money is not our God

to Killing Joke as opposed to the United States.

Raven: I think it is funny actually because the audiences on this last tour that we did before Christmas in America was a lot like it was in Europe sort of ten years ago when I first joined the band. The audiences are getting bigger all the time and the gigs are wilder. We seem to be appealing to a lot of metal audiences, Metallica are covering our songs

and different things. Lots of bands are quoting Killing Joke as being their influence from Ministry and Revco, to Janes Addiction and lots of other bands. I think is quite interesting because now I can see a turn around in popular opinion to the band - the music gets played on the radio. It never used to before.

AI: Is the same true for Europe? I don't know if you've toured there recently.

Raven: Yeah, we just got back and it was some of the wildest gigs we've ever done. In Berlin and London, Hamburg and Vienna in particular it was just really out of hand. All the gigs were sold out and there were 2 or 3 hundred people outside of the gigs every night rioting and the police had water canons and it was just fucking madness! Partly because no one else is on tour! All these shitty bands like Cinderella and shitty bands from America all pulled out. It was only AC/DC and us touring. MC Hammer and these people are not going to Europe, it's too near the war. It's like the best time in recent history to be going out and doing your thing but everyone wants to stay at home.

They can all kiss my ass!

AI: Does the war bring more intensity to the European audiences?

Raven: Oh, what do you think?

AI: I would think it would be madness, especially in Europe.

Raven: It's going to be the same here. I don't think anyone else can incite that kind of feeling like we do.



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ACE BACKWARDS interviews Michael Hoy of Loompanics Unlimited.

Basically, Loompanics publishes and sells the weirdest fucking books you'll ever get your noggin on. In an underground increasingly stagnated with "rules", politically correct conformity, and knee-jerk radicalism, Loompanics boldly goes where no brians have gone before - busting up taboos, thinking repressed thoughts, and generally stirring up the shit.

Ace: Well, I guess the first question is: how did you get started publishing and selling all these strange books?
Michael: Well, I wanted to figure out some way of making a living without having a job. I've always been interested in book and stuff. The first thing I thought of to publish was an index to the first 4 years of National Lampoon Magazine. From that I made up the name of the company, because it sounds sort of official. But I could see it was going to take years before I could earn a living publishing, so I figured in

it is that it is real, and straight forward and practical. There's books out there like the "Road Kill Cookbook", for example, which is not really a road kill cookbook, you know what I mean?

Ace: But reality is getting so strange these days that you never really know.

Michael: Yeah. I guess one thing that would separate a Loompanics Book with an outrageous title, with some other publishers books with outrageous titles, is that

said "How do those guys keep from getting arrested?". He was amazed that you could put this stuff out. I was wondering if you have had trouble along those lines?

Michael: No, we've never had any trouble. The only possible way that I could see a publisher getting busted would be if the guy actually put out something that was classified secret or something like that. Or maybe if you did something like kiddie porn or something like that.

Ace: There was the Judas Priest trial where they actually



the meantime I'd start selling books from other publishers. So that's what I started doing. My stuff mostly is, pretty much what an individual can do to help himself. Kind of like practical anarchy... armchair theorizing how a person can actually beat the system and stuff like that.

Ace: It's sort of hard to define, but there's definitely a "Loompanics book" and a "book" that wouldn't be a "Loompanics book". What would you say separated the two?

Michael: It's a little tough to define. The ideal Loompanics is one where the author takes an outrageous subject, and writes a very serious, straight forward "how to" book about it. Such as "The Complete Guide to Lock Picking" or "Secrets of Methamphetamine Manufacture" or something like that. "How To Start Your Own Country", that's a Loompanics book.

Ace: What was that one essay "A Modest Proposal" where the writer went on about solving the hunger problem by eating children. How much of that do you see, in your approach, as satire...

Michael: They are serious, but the satire is that they exist. I mean a book like "Successful Armed Robbery". Ok, that's totally serious but it's still funny and outrageous that such a thing like that exists. I guess the funniest thing about

Loompanics has to do with stuff that is serious and is real. It is the subject matter that makes them strange or off the wall.

Ace: That's the first thing I notice when people thumb through your catalog and see "How To Kill" volumes one through six, it's always the same reaction. At first they're shocked, then they think it's a joke, then they start reading it, the next thing you know they start reading straight through the catalog.

Michael: We are living in a really strange reality. We just had an eight year regime where the leader of the Free World was a bad actor. Is that funny or is that serious? The craziness of Loompanics just picks up an appetite for certain things in the craziness of the reality that they see around them.

Ace: I can see how my stuff might kinda fit in because one of the lines that I always have in my head is the fine line between reality and satire that gets thinner every day...

Michael: Really, the stuff that you've been putting out on the war, the TV / video game type of war reporting that we're getting - is that funny or is it serious? (Laughter)...

Ace: When I was being interviewed yesterday (by the Carbondale Nightlife in Illinois) the first thing this guy asked was about Loompanics, and he was sort of half joking, he

took a heavy metal band and charged them with attempted murder because the guy committed suicide while listening to their record, which supposedly urges people to commit suicide. It's absurd, but I could see as things get more repressive...

Michael: I think you're mistaken about that. I think that was a civil lawsuit, not a trial by the government.

Ace: I was just wondering if somebody actually took one of these "How To Kill" books and then actually killed and then said "I learned how to kill from Loompanics, they're responsible blah blah blah..." It's a total copout but I could see how that might come up.

Michael: Yeah, a trial like that would not be a criminal trial it would be a civil suit. There was a case a couple of years ago with Soldier Of Fortune Magazine, because unbeknownst to them they had accepted an ad, a classified ad, by some guy who turned out to be a hitman. There was a 9.1 million dollar judgement awarded against Soldier Of Fortune Magazine. That made headlines and it was played up in the press but what you never read about in the press was that a few months later, that judgement was appealed and it was totally overturned. Soldier Of Fortune never had to pay a penny. US Today didn't have anything on that judgement being overturned but when the judgement first

came in they made it look like a big deal.

Ace: It sets an absurd precedent. If someone finds a mate in a personal ad and the marriage turns out bad then they could sue the paper...

Michael: Or sue the computer dating service... When it comes to getting slack from the government, I think what protects Loompanics more than anything is that we sell such a wide variety of stuff. If all we had in our catalog was six books on how to make pipe bombs or something, that would make it look a lot creepier or more suspicious. There's a lot of violent stuff in the catalog and it seems to stand out. People seem to notice it. It's really far from the majority of the stuff that's in there. There's stuff like "How To Mulch Zucchini", "How To Start A Flower Shop" you know...

Ace: That's the interesting thing, in the over all context of all the different books you put out, there's a general thing that connects all these wide ranging subjects. What about George Hayduke "The Master Of Malice" who wrote like eight different volumes about revenge? I've always been curious about him.

fueds, he just loves to pick fueds with people. (Laughs).

Ace: He's gets into more trouble than me, so I get a kick out of the guy for that. How about Bradley Smith, I've got a lot of feedback about that. People associate Bradley Smith with Loompanics since you did that interview with him in the catalog, even though you don't actually publish him. How did you get involved with doing that interview with him?

Michael: Apart from that the only Holocaust Revisionist stuff I ever had was the Arthur Butz book, "The Hoax of the Twentieth Century". I think I added that to the catalog back in 1977 or something. It's just really fascinating to me how people react to that or something that you're not supposed to ask question about. And if you do there's something wrong with you. My interest is not so much which side is right or something, it's just the epistemology of it. They're not in a position to really know anything about it yet they're so certain that what they think they know is right. You know what I mean?

Ace: Exactly...

Michael: Like "Hitler marched 6 million Jews up to the gas

Michael: You had mentioned to me in a letter that there were people coming up to you saying: "How could you let Loompanics publish your book because they're a bunch of anti-Semitic Nazis."

Ace: That's right. The latest one I got was that supposedly there was this guy "Michael Hoy" that works for that guy David Duke the white supremacist guy...

Michael: Oh, that might be Robert Hoy, there's some guy named Robert Hoy who's active in right wing racism...

Ace: It shows how quick people are to jump to all these conclusions when they really have very little actual evidence. I know very little about the Holocaust myself but there's something about that kinda symbolized Loompanics - the willingness to get in there and don't think about the stuff as taboo.

Michael: Right. I like to find loopholes in consensus reality, look at the man behind the curtain.

Ace: I'd like to ask about your own politics. That's sort of an open ended question...

Michael: I don't really have any except that I'm skeptical of any organized solution to any trumped up problem. I guess



Michael: Yeah, um. Those books are published by Paladin Press and not by Loompanics. I retail a lot of his books. Under his real name he has several books about weapons, and firearms and silencers and military matters. That's basically about all I know about him.

Ace: He's such a mysterious character. This guy coming up with all these plots about how to get back at people. I mean everybody can relate to that. Everybody thinks about that stuff but doesn't quite admit it to themselves. That somewhat of symbolizes Loompanics for me - there's a lot of stuff that people think about but for whatever reason they just don't want to admit to, but Loompanics does. That gives Loompanics a lot of it's power. The stuff is deeply ingrained in our subconscious. Would you like to talk about any of the other writers that you personally feel are along the lines of what you do. Like Bob Black or any of those other people that are noted for their connection with Loompanics.

Michael: The next supplement that is coming out March 15 is gonna have a piece by Bob Black in there called "Bob Hopeless Desert Classic". It's a first person thing if Bob Hope were over in the Saudi Desert entertaining the troops, you know like he used to do. That's the latest thing I have from Bob Black. I think it's really good. "Where there's war, there's Hope." I don't get involved at all in Bob's personal

chambers...", the attitude if you question that is that you must be a Nazi or something is what fascinated me. When I read Bradley's book, it's not so much like a revisionist book but it's like his personal experience with taking this idea seriously and how people react to it.

Ace: I was amazed at how strongly people reacted to it, like, "How dare you say this!" And then you ask them what they have to back up their opinion, you find how flimsy their own research on the subject is. Yet their opinions are so strong.

Michael: Yeah, that really is fascinating. Most people don't really know any more about it than they know about Christopher Columbus or George Washington but you can say, "I don't think George Washington ever really cut down the cherry tree" and people won't think you're a "dirty son-of-a-bitch". But if you say "Sometimes I wonder if Hitler ever really had an extermination program", then they'll say "Well you must be trying to white wash the Nazi's" or something.

Ace: It's really does challenge people's basic assumptions.

Michael: That is what drew me into doing an interview.

Ace: I could imagine the response you got because I myself got compared to Hitler for just printing his letter. People were demanding that I defend this guy and all sorts of stuff...

I'd be pretty much of a Libertarian Anarchist, except that I've found that the Libertarians and the Anarchists are too organized. They have too many rules. I guess I'm a political solipsist, that would be the best description of my politics.

Ace: Even the underground, which was supposed to be an alternative to the status quo, almost immediately congeals into it's own status quo. John Crawford mentions in his introduction to my book how the rules of rebellion invariably become more rigid than the ones you're rebelling against. The thing I love about Loompanics is I don't see it congeal into dogma.

Michael: Yeah, I say I'm a political solipsist, and kinda that's what the Loompanics logo represents. It's a space colony, it's like an ideal world where everybody could literally have his own world. If that were so then all human relations with each other would be voluntary. I think a lot of the political problems come just because people are jammed in together. They can't get away from each other on this little planet.

Loompanics

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3-10-91
10:51 PM
DEAD LINE

NEXT
ISSUE:

HILL OF BEENS → GUS
GIRL TROUBLE → KRK
27 DEVILS JOKING → MIKE S.
FU MANCHU → KRK + KRK

THANK YOU FOR THE STUFF
AND LETTERS. I HAVE BE
EN WRITING BACK ALOT MO
RE OFTEN, SO PLEASE BE
PATIENT. I WILL REVIEW
WHAT IS SENT TO ME DIR
ECTLY. BUT PLEASE TRY
NOT TO SEND TAPES.
THEY ARE A BITCH. BUT
I WILL TRY TO DO MY
BEST. THANK. KRK SM

PLUS
RECORD STORE
GUIDE. (FOR SURE)
STARTING IN SANDIEGO.
FINISHING IN NORTHERN
CALIFORNIA SOME WHERE.

NOT ME →  HI
EVE



H. CREED

SCARED
FOR
LIFE.

Dear KRK,

Wow! I got a letter in the same week from KRK and Devon Morf, the two biggest flakes on the West Coast. This is an event of Biblical proportions!!

Oh yeah, remember that guy Terry Tolkien from "No. 6Records" who gave you all the shit about the promos? He got laid off from Rough Trade. I thought that would make you happy. The problem is that it really screws up his label, and there are a couple of bands on there (Bewitched, Snuff and Phleg Camp) that I really like. Oh well. I'm sure he'll find another job.



JIM →

YEA-YEA-YEA.

NUDITY IS THE HOT

TIP FOR THE 90'S.

CHECK OUT THE YOUNG STUDLY

← **BLATZ** (S). THESE

FOLKS KNOW HOW TO PARTY.

THE GIRL SHOULD HAVE FLASHED

A BOOB OR SOMETHING.

PHOTOS ARE ON THE WAY!

P.S.

IF I GO TO N.Y.C. IN THE
SUMMER AGAIN, WILL YOU
TAKE ME OUT TO A BASEBALL
GAME?

Now, when a Thursday rolls around and there's nothing to do in L.A., I burn out hard on the fact that the very local U-Genes is gone. Not only did it host some of the funniest gigs, it was also a very fair club to all the bands and the patrons. A combination you won't be seeing anytime soon. I hope things start rolling for Juke Box Productions" again.

Since the last time I put my pen to paper, a lot has happened. Mainly gigs, lots of them. Most (not all) of which I will attempt to compile from smeared notes, memos and distant memories. Without further delay...

That's what we need, bands that aren't afraid to flash some skin. But I ain't talking perverted type-o shit (like GG Allin) which is fine in its own respect. I'm talking "fuck authority" type-o rule breaking (oddly enough, the Dwarves seem to stumble somewhere inbetween). So Blatz have all this "Caution - Do Not Enter" tape in front of the stage separating the band from the slightly intoxicated crowd. The tape lasted about as long as it took me to walk up to the front of the stage. Then !KABAMO!!, Blatz started pumpin' some sorta punk-core mess and this funky girl with a short rebellious haircut instantly starts up a pit! People started pushing, shoving and making faces while the pit took off. I got so caught up with it all I threw my half full beer at one of the singers (Jesse) and let out a firm "Fuck you dick head!". He responded with an accompanying punk gesture, he spit. One stage dive led to another and I was running out of things to throw, so I picked up a nearby telephone book, hurled it. Then let my feet do the walking. Looked like it hit him in the head too! Just as things began to get dusty, the drummer leaped over his kit and pulled the pants off of Jesse. It was great! Not his penis necessarily, just the fact that it all went down - so to speak. Had I drank that half bucket instead of throwing at him I would probably flashed my unit as well. Fate. Whatever the case, I can't seem to remember if I liked 'em musically but it doesn't seem to matter. On stage they were so driven and full of

genuine spunk. I can't help but to think highly of these folks.

Speaking of skin lead jughead for the Nip Drivers let his peepee get a breath of fresh U-Genes air just the night before. If this bar would have kept it up at this place it could have become another Chippendales. The Nips by the way were actually really good playing a lot of new stuff, which I'm starting to like quite a bit. Plus some of the older punkier shit. Check out the Nips for maximum mayhem as well.

Anyway - Green Day, the only Lookout band I keep missing (Accident! I swear!) were finally on stage. (Actually, they played before Blatz). Al thinks pretty highly of

them, giving them a complimenting comparison to real early Social Distortion. Not to mention every other person I know raves about this 3 piece. Besides, last time they came to town, singer/guitar player Billy Joe had green hair! So things start simmering and I get caught up in the frenzy, start lighting M-60's and other assorted fireworks. Quite a smash up of outta control kids, drunks and explosives. Green Day do have some sorta textured pop thing going which has that romantic, almost monotone Mike Ness feel. 'Cept these guys were highly powered and fresh with enthusiasm. Great set. So good I decided to buy a record. I had some chump change which totaled about \$7.10 or \$6.50 and they would not cut me a deal! The albums were \$6 and the singles were \$2. I was pretty bummed. After



MORE NUDITY (semi) BY HIPHOP
HOSTS ETHYL MEATYLOW



BABYLAND - NOT MUCH NUDITY - BUT SOME DANGEROUS ANTICS MADE 'EM OKDOXY.

much buggin', some guy sick of me, took the money and gave me the records. I was content 'till I woke up the next day and... no discs in sight. I think I lost them. Fuck.

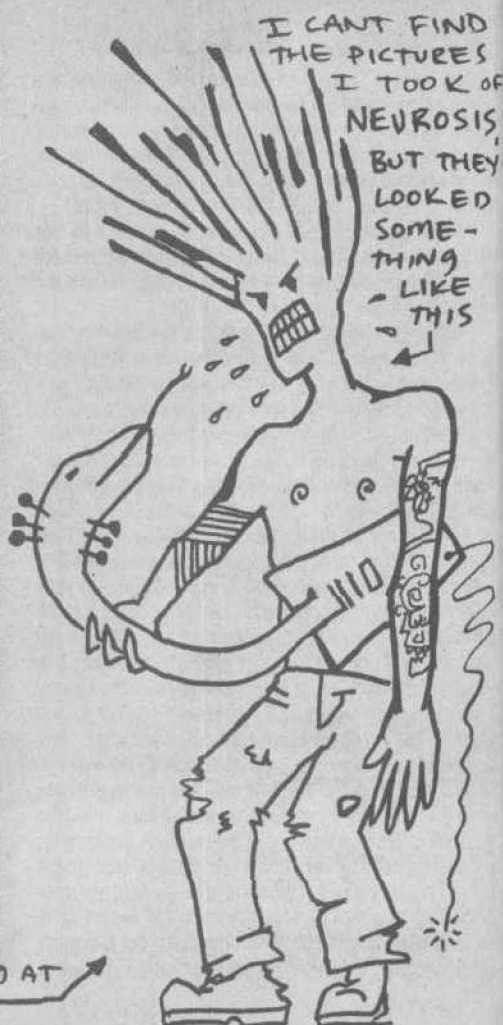
It's difficult to pretend that KMFDM, the Revolting Cocks, Meat Beat Manifesto and the now very popular Ministry never existed. With those veteran "industrial disco" bands thornily imbedded in the back of my mind, Babyland come off tired. A lot of people who's opinion I respect (and some who's I don't) have said good things about this two man band. I remain limbo. (Don't ask). Admittedly the stage looked interesting with computers in the back and oil drums in the front. I just don't feel any of that stuff was used to its fullest. A simple pre-recorded tape could have taken the place of all that digital flash and flare. The 4 piece oil drum set also seemed undeveloped, especially when you consider that Ethan Port made twice the noise with just one drum. But Babyland are young, there's nothing for them to do but grow. Let's see where they take it. One very good aspect of their live performance was the singers wild, unruly antics, more than once he jumped off stage and body slammed with the immediate audience, which of course had to be me. (Do I have a fucking infrared target on my forehead that only people with mic's in their hands can see or what?). The "percussionist" (who was wearing a Bart Simpson t-shirt) pulled out a metal grinder and bathed the audience with sparks, which they ate up. I thought the Motor Morons used it more to their advantage, but then again they also have two girls behind the grinders (which were individually miced, to create a much more impressive sound.) Still, the free candy and toys brought Babyland back down to earth, as opposed to the rest of those pretentious, dance groups. I don't particularly care for this type of digital dance noise but they seem to be getting quite popular, so who knows.

Delivering us to all evil, Hole just recently played the Jabberjaw as well. This bands consistent popularity is baffling. "What happened to the laughter?" I don't know. Courtney was running around showing Hole's latest 7" which showed a nude little girl on the cover. She insists the

band isn't "weird". That picture is of her when she was a little girl. She was very happy and her mom took the picture. Anyway, Hole double parked on drone and let the deranged times drag. Every song mentioned "bitch" at least once.

I'll tell you who really bummed me out, Ethyl Meatplow. I guess most of it is dealing with Here Eat This, John's (EMP) old band in which he played guitar and sang. They were really, wild, zany and unique. Now John has this new project. It's him, another girl on vocals (back ups) and a variety of nude/semi-nude men and women who get up and "dance" to bad hip hop rhythms. I guess this is some sort of Beastie Boys thing, which John has the ideal voice for. But the "music" runs together faster than I got bored of that flabby g-string dancer, who kept wiggling his big ass. Really really bad news. They too were quite popular.

Crust approved "thrash band" from Northern California Neurosis came down for a U-Genes weekend. I missed 'em on Saturday but turned up just in time on Sunday. It was a full house and as small as this bar is, over 200 people crowded to see their favorite dread heads. (Actually to my surprise, only one of those guys was sporting the knots on top, purple too!) Every noteworthy "peace punk" I've ever seen at a rally or gig was there. Neurosis even had the stage packed with admirers from every relating band I could think of, talk about pressure. Whatever. To my surprise these guys base a good 70% of their sound on the guitars alone. Not metal, guitar lead shit, more long the lines of Tony Iommi's psycho hypnotism. The type of demented riffing so few bands have been able to use without sounding monotonous and "jazz" influenced. Complimenting the dual guitars was a drummer who was smart enough to stray away from the predictable/structure ruining "machine gun" drumming. Instead he combined with the singer/bass player and created a very flexible rhythm section that was the finishing supports to this colossal boa of a sound named Neurosis. Yeah, I was blown away. Not metal, not crust, these guys are just



I CAN'T FIND THE PICTURES I TOOK OF NEUROSIS, BUT THEY LOOKED SOME-THING LIKE THIS

FIRST TIME DRAWING AT 240 AM!!!!



THE ADAMS FAMILY - THE B. J. RUBIN STORY
MORE DETAILS ANOTHER DAY. I'M TIRED RIGHT NOW.
WILL HAYWIRE HAVE GO-GO DANCERS NOW?!!!!



SHE → SURGERY OUTSIDE THE CASBAH - S. DIEGO

darkly light, rough edged, psycho rock with the power of a locomotive and the impact of that de-railed mass upon your head. Great band. I severely doubt that anyone (sober or not) walked away with any type of disappointment, shit I even purchased a 7". I had only \$2.18 and the girl selling the stuff was nice enough to cut me a deal. Check 'em out.

Local faves Trash Can School have just recently played two pretty good shows - opening for the Fluid one night, and Hellos Creed the other. I'm not sure but it seems as

though they've been quite busy with 2 or 3 (4?) singles under their belt. Both nights they played to good sized crowds who seemed to be really digging in. Three guitar grunge, fronted by that sleepy looking grease head - Andy Seven. Good shows. They seem to be gaining some kind of momentum. By the time you read this, they should have just finished a mini-tour out side of Seattle? Is that it?

It's not that I don't like Clawhammer, I do. I have all their

records, a couple of which I even bought. It's just that I don't get out during the week as often as I wish, which is when Clawhammer play the most. Whatever the circumstances I think it's been... about a year since I've seen Clawhammer last (Al's Bar?). Since then Long Beach's best (only?) rock'n roll band has recorded an LP, about half a dozen singles and the rumors are strong (already recorded?) about a complete remake of Devo's first LP! On Sympathy of course. So yeah, I've been in the dark as to how much Clawhammer has progressed. I missed the first couple of songs. Mike, the vocalist for Olive Lawn insists that those few songs I missed were the best. What I saw wasn't too bad. Matter of fact the almost complete set I witnessed was intense and it's easy to justify all the praise this hardworking band has received. They've come along way since that opening slot at Al's Bar. Back then they didn't do much above beer guzzling, sloppy rock'n roll. Fun but not great. Now, here they are opening for Dinosaur Jr. to a way packed Whiskey. While remaining fun, they've also achieved greatness. The Beefheart tag is understandable but a lazy comparison, besides those Beefheart (Dr. Feelgood?) covered disc's don't radiate with enthusiasm and most importantly, you can't live them now, like you can the Hammer who were so driven and determined I was having serious concerns as to how the bland, lifeless

Dinosaur Jr. was gonna keep up with the young, still full of life Clawhammer. Sporting an obnoxiously blue Hawaiian shirt, Jon lead guitarist, de-vocalist was the firm relentless handle for this bands electricly animated rockin' trash. Not a flaw, just ahhh, I'll never doubt the 'Hammer again.

Dinosaur Jr., who really slurped a puddle last time they "played" (well, maybe a year or two ago?) L.A. have now become the J. Mascis band. I haven't heard the major label debut and as far as I'm concerned this "monster rock" trio only has one CD worthy release, and that's "Your Living All Over Me." Anything before and after is just a desperate, lifeless attempt to capture that youthful, ear poisoning megawatt blast of rock. So I stood there, thinking to myself "man, could these guys walk any fucking slower?" As Mr.

Mascis slithered his hairy, oh so sad, self onto the stage which was fronted by hundreds of twitchingly eager fans who were going to shoot the lead the second a guitar was plugged in. It was as if Dinosaur Jr. knew where to stack the chips, the first 4 or 5 songs were all off the highly raved 2nd LP. The sound was piercingly perfect, and Mr. Mascis swung his guitar like the mast of a tiny ship helplessly stranded in the hell center of a storm. Yeah, they rocked that hard, I was droolingly amazed, I soberly caught myself bobbing my head like the rest of the dandruff heads around me. Just as I dug into my pockets in hopes of finding some money to purchase one of them cool baseball caps I started to hear this stumbling shit out of the speakers. Yeah, the newer, washed out, dooky was making its way onto the starving crowd who blindly consumed and asked for more. I waited around some time, hoping to hear another unpolished gem, but no, nothing but mud flew my way. It was rightfully so as I only found \$6 in my pocket and the hats were \$14. I decided to leave early while I could still vaguely remember the first great songs. Oh well. One good

thing came out of this evening. That was the hope that a young, truly deserving and original band might get the attention they deserve - Clawhammer.

Just when most bands start stumbling; New York's Surgery are rolling right along at a pace that would make any band, new or old, envious. Two 12"ers, two 7"ers, a few comps and two major tours in the amount of time it

takes most bands to get their first gig. Wow, these guys don't fuck around too much. Attitudes were flaring just a bit more than usual as John's leather jacket had been snaked. Sean guaranteed trouble if it didn't appear in the back of the club by the end of the set. Young and squirrely as these guys might seem, I noticed no one laughed and a few nervous people checked under their chairs. From then on it was pretty upbeat chuggin'. A lot more together than the first time this band toured L.A. Scott's guitar playing has gotten so much better, not only technically but he has somehow managed to make his playing an extension and enhancement to Surgery's already revved up blues. On record things seem to simmer a little dark and heavy. Live a lot of the new material took on bright, sharper tones which ran wild and had the entire club (at Rajis and at the Casbah in San Diego) bopng. It's safe to say this band's in it for keeps. Check 'em out live before you pass judgement - ok?

Helios Creed headlined both of the Surgery shows; a bill that couldn't have been better. Helios was pickin' choice selections off all four discs and stuck mainly to "Boxing The Clown" which of course is a masterpiece of an LP all in itself. Helios and company also seemed quite more at ease and together since the last time they played locally. Only odd thing was the new drummer who took Ray Washam's place. He was filling the space but lacked outta mind intensity and weirdness. Ray, by the way, was rumored to be a real pain in the ass during the "Boxing The

Clown" recordings. Maybe that had something to do with the fact that he's now drumming with Tad.

Speaking of said band, I was "fortunate" enough to have come across an "8 Way Santa" advance long before it's release. So by the time Tad hit town I was familiar with the new "rockier" backwoods like ZZ Top sound ("Delinquent", "Flame Tavern"). The band seemed together enough and filled the clubs all three nights I saw them (San Diego, Huntington Beach, Hollywood) but each time they played right after Helmet. No matter how tight and heavy Tad seemed, the earth didn't move, but pass me a smoke anyway. Next time don't play with such a young, hell bent band and make sure the place has cheap booze - ok Tad?

WINAHZZZ!

AM THINKING OF HAVING A SHORT STORY CONTEST - NON FICTION VIOLEN

Better late than never, the "winners" of the "Year End Questions". I know I initially only had planned to give away one comp to one really lucky kid, but sooo many people wrote and everyone seemed sooo determined to receive something for their efforts that I broke down and picked 7 discs. I also decided to can the Doggy Style tape cuz no one wanted the thing anyway. The winners were picked accordingly:

7) Justin Davisson from Santa Cruz Ca. gets a Popdefect 7" cuz it looks like he spent hours on his answers, plus he somehow managed to make sense out of his Charles Manson story, "The first original straight edger with and "X" on his forehead."

6) John Stewart from Joisey City because, oh hell, I don't know. He gets a Sandy Duncan's Eye 7".

5) Mark Higginbotham from Modesto, Ca. gets an Iconoclast 7" cuz his "record collection is hurtin', have sympathy."

4) Karen Johnson from San Francisco Ca. was going to get the City of L.A. Power comp, but she already had it. Then the Paper Tulips LP, but she had that too! So she gets a Sandy Duncan's Eye disc and a dream date with me! Next time I'm in her town she can put me up, take me to gigs and carry me home. Congratulations Karen!

3) Brain from Cypress Ca. gets Pop Defect 7" cuz I lived in that shit town for years, feel sorry for the kid.

2) Davey Quinfnish from Escondido CA. gets a Paper Tulips LP cuz he drew some funny shit and a huge life sized scratch 'n sniff tuna.

1) David Aguilera from Dallas Texas gets the comp because this guy basically thought the pole sucked, he wasn't going to answer them, 'till he read question #40 which he wrote about in lengthy detail. Ah, I love our readers. "Porno Is Art", run with it David! You sick mother.

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Kirk

HEY KIRK —
I SAW YOUR PUBLIC HAIRS (OR
ACTUALLY THEIR LIKENERS) IN FLIPSIDE
THE OTHER DAY AND I WAS SO
MESMERIZED THAT I LOVED THAT
FACE TOO AN HOME. ANYWAY, I
WAS WONDERING IF I COULD GET
SOME REAL ONES TO FENDLE, LIKE,
ETC. WOULD YOU JUST RILL A FEW
OUT OR GATHER WHATEVERS ON THE
BOTTOM OF YOUR TUB OR STUCK TO
YOUR UNDERWEARE AND MAIL THEM
TO ME? ID BE MUCH OBLIGED.
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PAUL MENDELOWITZ
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REDWOOD CITY, CA. 94064

Hey Krk:

Ick, what is your problem with Bad Religion? I personally don't have any reason to defend Bad Religion, but your attack on them is so stupid it requires an answer. Why are you singling out Bad Religion in particular for the price for their show? Who was it in some past Flipside who admitted paying \$20.00 to go see a show at the Santa Monica Civic? Who was it who didn't say anything about ticket prices during Goldenvoice's golden age, when bands like Stiff Little Fingers and The Damned would come over here only for the huge amounts of money they could get (and only come to Southern California) and play for \$20.00 or \$25.00? As usual to complain about it, but I don't remember hearing anything from you. I shouldn't have to say this, but I will, that you know that the simplistic multiplying of 1,850 times \$20 to get \$37,000 doesn't mean that \$37,000 went to Bad Religion. There were the promoters, the rent for the hall, the sound system, and sound mixers, security, such as it might've been, etc. And whatever money might've been given to Bad Religion divide by 5. It still might've been a nice amount per person. But Bad Religion are in this independently, and don't have Columbia paying for the pressing of the records. I take your point. Throughout the history of Flipside there have been things. Stiff Little Fingers is playing for \$20, too much. The Exploited are playing for \$20, too much. The Damned are playing for \$20, too much. Fair enough. I don't advocate paying \$20 for concerts. But why are you taking it out on Bad Religion? Look at the Warfield ad glued on the back of this envelope. Bill Graham Presents, one of the worst fascists you'd ever run into, has bands that you might see. Primus \$16.50, Concrete Blonds \$17.50, Nine Inch Nails \$17.50 or \$18.50 main floor for any of those shows. How do I know you wouldn't have wanted to see one of those bands, for \$16.50? The one show I saw down in Southern California a long time ago was a Suicidal Tendencies, Murr, Decry one show in Studio City. And this incredibly fat person did indeed walk in, with a bunch of Burbank cops, peek into the girls bathroom, convince himself he'd seen a girl going to the bathroom, and leave, but not before he said that if you leave, you left. In other words, no one could get out, including the people in the bands. So Mike Muir, along with every other intelligent person, had to stand next to the door while Murr was playing (which wasn't too bad, cuz I got to meet him). But if they can have a situation where not even Mike Muir can go outside without being let in, then obviously they can have situations where anything can happen. I admit I like Bad Religion, even though I think they have no integrity at all at this point. Brett actually phoned me once a long time ago to talk about a letter I'd written about the first single (and they were already headliners then!). I had his phone number and used to call up and talk to his mom. Now, when Brett's not there, is it or is it not cool to have his mom answer? Bad Religion don't deserve your raging. Bryan McKelberg does. It's not the promoters fault exclusively, granted. But they don't have the integrity of Fugazi and they're not going to suggest that a \$20 ticket is chopped down to \$15. And no one, of course, has to pay \$20 to see Bad Religion. Just like I don't feel bad for troops in the Gulf because the people who are over there are people who want to fight, I don't feel bad for people who pay \$20 to see Bad Religion because they want to. If Bad Religion were playing here and they wanted \$20, I wouldn't go see them. But you can still appreciate their records. Bad Religion are a band without integrity and have to be approached that way.

Paul Mendelowitz,

This was the first half human letter I've received from you so I felt obligated to respond, no matter how idiotic your comments are.

I didn't single out Bad Religion. I think most bands are shit. Most bands are money starved, undeservingly famous, egotistical shit. Like the Damned, the Exploited, Stiff Little Fingers and so forth. The problem is, Bad Religion's lyrics which are so fucking "pure" and "correct". It makes me sick to see everyone in the educated punk rock school praise this band for how punking cool their lyrics are, when they aren't anything but words, no actions behind them. This band has no integrity and they claim to have such high morals in their lyrics. That's the problem. The Damned and all the bands you mentioned have long lost their punk status, thus leaving for whatever mainstream they could grasp. (Well, the Exploited might find that difficult. But they suck anyway.) Those bands don't write the lyrics Bad Religion do. And you're right, if people are stupid enough to pay, fine, let them pay. But I should also be allowed my half ass comments. Why anyone would want to go see that half mast, re-run shit is beyond me anyway. There are dozens of cool clubs in L.A. that have hundreds of cool bands play throughout the year. The problem is all these idiots that go to these arena rock shows are too stupid and lazy to investigate the new and upcoming "Bad Relations". Why people listen to the same old shit (long after it was worth anything) is beyond me! I can't stand to see the same band over and over throughout the years. Fuck that. If people want to suck down that regurgitated crap, fine, further dull your tastes. In five years when all the bands that are playing the small clubs, dives, and bars now, are headlining the Palladium, you pay \$20.00 and deal with the LAPD.

ITS 3:45 AM - SUNDAY. I HAVE TO GO TO WORK IN 1 1/2 HOURS. SO IM OUT OF HERE - KRK PO BOX 2516 CYPRESS CA 90630-USA

VERY-VERY SPECIAL THANKS TO JEFF - (TORNADO HEAD) + JENIFER FINCH FOR THE STRETCHED PENNIES. THANKS

GIRL TROUBLE THE LAST TRUE ROCK N ROLL BAND. RUDI- SEND A C.D. NEXT TIME

KRK-

After reading your rushed dismissal of our latest EP in issue 69, I felt I had to write and point out a few things. The Fuzztones have been around for 10 fuckin' years, and, yes - (as you pointed out so literally), "Heard 'em once, heard 'em a million times". But what, I wonder, about the people who HAVEN'T heard us? Did you say ANYTHING about the music? Would the uninitiated have the slightest clue as to what we sound like by your

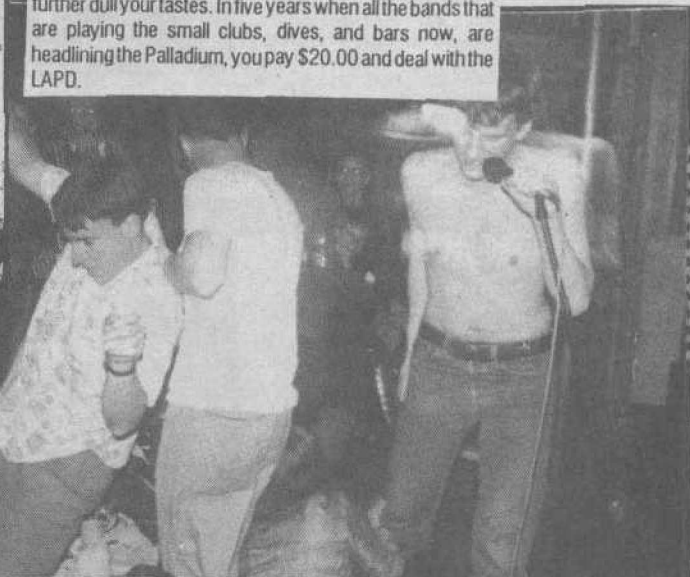
review? I don't even care if you think it SUCKS, but don't you think you owe it to your readers to at least give them an idea of WHAT your reviewing. I'd also like to mention that it took 10 years for the Jones to get on a "major" label and since that achievement, the label sent NO copies of the ACTION EP to the press. I had to handle the promo from myself and you may be interested to know that after sending out about 20 copies, FLIPSIDE was the only one to review it and I was pretty dissapointed. We may not have changed much over the years, (nor do I INTEND TO) for the simple rea-

son that we love REAL ROCK and ROLL and will continue to play just that, long after your current trendy faves are dead and gone. Next time let McMartin review us!

Rudi Protrudi



Merry Christmas!



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MSSC. LIVE

Feb. 1 at the Shamrock with Spoon, Head, Hole, Die Happy by Cake
What a great show. "You've got your Spoon, your Head, your Hole and you're gonna Die Happy!" Spoon opened the festivities with a powerhouse set. Mia (ex-Bulimia Banquet extraordinaire) showed that she can strut on her own jamming out riffs that would make even Mssrs. Page and Steve Jones proud and bluish. By having such strong songs, Spoon is a band that L.A. will come to know and love. Louie (of Mad Society) on bass and Patrick on drums round out the line-up. (Hey! Request their demo tape - "Evil", "Check My Eyes" on KXLU, you bone heads!) Head, a new band, was up next. They sound like a cross between '67 era Pink Floyd and the Butthole Surfers and are incredible musicians. (Erik Denning on drums, Dean Opseth on bass and vocals and Ben on guitar). Their set got a great response from the crowd, especially during "Hydrogen Jukebox" and "Black Nantucket" (which are demos on KXLU - so request them!). Head will be huge kids! Hole was next and had a great set with a great new song. They seem to be getting better and better with each show. Yayy, Courtney! Die Happy, unfortunately played their last show. (They recently broke up.) It's too bad 'cause Die Happy was definitely one of the most original bands of the last two years. They played an awesome set. In fact, it was the most energetic set I had ever seen them play. A memorable set and a very good way to start a weekend.

Feb. 19 at Rajis with Glue, Groove Ghoulies, Green Jello by Martin McMartin
Welcome to Hollywood, land of wacky clothes wearin' dudes and worn out rock cliches. Glue was fronted by a bad drag queen who wasn't man enough to keep his stiletto heels on past the opening song. They were the usual drone with a dash of '70s K-tel disco tossed in. Man-boy front person gets 2 stars for a dynamite set of legs, but skip the music. Groove Ghoulies have been sorely missed, this being their first show in ages after numerous personnel changes. These guys pull off a set of a dozen pop-rock anthems and manage to do the wacky image thing without the usual pretention. I'd describe their sound as rambones playing on whatever thrashes the rolling Stones were taking during their wacked out "Satanic Majesties" period. People should be throwing money at



GROOVIE GHOULIES

PHOTO MARTIN MCMARTIN

them instead of mindlessly fawning over bullshit like Green Jello in typical Hollywood knee-jerk fashion. Who the fuck cares about a stage full of bozos acting out their little psychedelic in-jokes with worn out props we've been seeing for 2 years? It seemed like there were a dozen people on stage forcing their unfunny comedy cover tunes on all their friends and tourists. Oh well. Cheers to Baba for trying to keep the Rajis spirit alive.

Feb. 9 at U-Genes with Meatwagon, Exoteracy, Laffin, Neurosis by Pookie Musclehead

When I first arrived I heard a big commotion. It was Shane Williams (!?) wearing a Crucial Youth t-shirt, running across the bar knocking beers out of people's hands. What a wildman! I was just in time for Meatwagon and let it be known they stomped pancreas. Their guitarist was really crazed tonight. I guess he was doing his Mrs. Fletcher impersonation. He fell right off the stage, onto his back, and couldn't get up. He kept playing and finally got up without the help of life alert. All you deranged thrash groupies should check out these nice gentlemen. Next up was the band my friend Carlos kept bugging me to see, Exoteracy. Exo were definitely no let down. They were a real crowd pleaser with their tight stop on a dime modern thrash sound. Unfortunately, a few manly men decided it was their divine purpose in life to smack into every one else and create a slam dance pit. Anyways, a round of peach nectar for the guys in Exo cus they deserve it! After their set I wandered off to blab with Neurosis and also ended up talking to three other cool people (VAdim, Mary and ? sorry!), so I missed

most of Laffin's set. What I did hear of their chunky metallic punk I liked. And so did the other onlookers. Now it was time for the band everyone was waiting for, Neurosis. Personally, I don't give a burst galibaldier what anyone at Flipside thinks of this band because if they're any indication of rock's future, then it looks shinier than Krk's tongue ring! Two words to describe their performance: heavy and powerful! The new material sounded excellent and a lot heavier. This band definitely knows the meaning of progress, unlike some locals who seem content with the same 3 chords they learned 8 or 10 years ago but not the same door price of then. I'll just end this frothing over Neurosis by stating that anyone who's never seen them live should pray to their pitiful icons that the band or I don't hunt them down and squash their heads like the over ripe tomatoes that they are. Another excellent show brought to you by thee one and only Juke Box Productions! Way to go Gio!

Feb. 17 Farewell Show at U-Genes with Play Dead, Electric Ferretts, Skytzo, Fixtures, F. Defective, Anus The Menace, Offspring, Walk Proud, Our Band Sucks, Zykion B., Stains, by Pookie Musclehead

First and foremost, a great round of toasts should be given to Giovanni and the rest of the fabulous Jukebox Productions crew for putting on the best shows L.A. has seen in years! For their no rip offs/no hassles policy, Musclehead raises his glass of carrot juice to Jukebox Productions! But alas, this was their last show at this location because the owner is turning this into another phucked disco. Anyway, on to the show. I arrived at 2 PM during Play Dead's set in a bit of a shitty mood so I can't say I really paid the band a fair amount of attention. From what I was told from a few friends they played a very well received catchy p-rock. Next up were the Electric Ferretts, who dished up a way energetic '77 London meets '81 O.C. punk influenced blend. Unlike a lot of other bands, their music didn't make you wish it had stayed in the past. Oh, did I forget to mention that El Duce was the self proclaimed MC for the first part of the festivities telling the same bad offensive (only if you take this goof seriously) jokes over and over and over. He looks like someone took a Circus strongman's head and grafted it onto an old, fat drunk's body. Now it was time for Skytzo, a band featuring U-Genes very own doorman Gilbert and soundman Daryl. They ripped it up with this infectious metal punk that kinda reminded me of older Bad Brains maybe. I was impressed! Next, the mighty Fixtures! All I can say is that I've seen them muchos and they keep getting better. The place was slamin'! F. Defective hit the stage and thrashed their way into hearts of their audience. Beth never kissed my butt like she promised to but they still won me over with duel female screaming, bass heavy rage. Anus The Menace came alive and fractured skulls! This bands tight rhythmic sound brings to mind the late great Middle Class right before the break-up. Beth Defective poured beer down Thrashhead's throat while I tried to make Johnny Anus laugh. Next we a band who's guitarist has the same pair of weight lifters pants I wear so I had to like them. The band I'm talking about, the Offspring, have a really energetic frontman and a non-stop HC barrage that kept the place jumpin'. Walk Proud showed up to play a last minute set to the obvious joy of everyone. The band generated more energy than the DWP. Thrashhead and I locked hands and flung ourselves around the room like the morons we are. My apologies to the people we knocked down like human bowling pins. After Walk Proud's too short set tread the zany OBS. These funny punksters fronted by the highly fashionable Joel, turned the stage into a human waterfall. Somebody's fat body decided that my head would make a good landing platform so I decided to kick back for a little bit. Zykion B took the stage blazing right through their set of great early '80s influenced thrash and even threw in some old classics like "Dick For Brains". Poor Skytzo Gilberto had his hand meet a bunch of broken glass. Finally the last band of the night, the one and only Stains! Unfortunately most of the people had left leaving only their old fans to soak in the intensity. They tore through all the old classics like a Gerbil through a "Cake". The set was slightly marred by some ear piercing guitar amp noise but otherwise they blitzed. It was after 11 PM and I roved around to survey the damage. What a mess! The place will hold a lot more memories for me so I'd also like to thank all the great bands and mostly cool poeple who ventured here. Look for Jukebox Productions to hopefully find a new, permanent location soon. To quote the mohawk mad/doorman Gilbert: "Hey your standing on my rug!" Cheers everyone! And farewell U-Genes. I'm depres

POSITIVE ALTERNATIVE SCENE REPORT

By Tim Claws

War! War! War! War!

That one historical word, the creator and destroyer of humankind and civilization alike. Today war seems to be treated like a prime time moving picture show, a hi-tech version of Nintendo. Missile Command. Scud Fun. Battlezone Tank War. Airwolf Bombing with close up destruction. My personal favorite is the missile-camera. A genuine front row seat for the Iraqi apocalypse. So far away. Many miles into the sand.

It has been said that the first casualty of war is truth. If that is the case, then are we not sacrificing truth for justice? And on a more personal scale, we sacrifice justice for the American Way: First truth - Thanks to the media or should I say the Almighty CNN, we see live the missile attacks from both sides. We see civilians die, we see armies die. We see our success and their failure. We hear only of our success from Pentagon double-talk, and reporters who are generally treated like mushrooms by the military. (mushrooms - kept in the dark and fed shit). Is this the truth we are led to believe? Forced to believe? All our truth is cleared by one military or another. Both side are full of nothing but smooth padded lies and vague innuendoes.

1. DON'T YOU EVER GET TIRED, MARGIE?
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TOTAL CHAOS PHOTO TIM

We all believe that Saddam is a ruthless, lying savage. Now on the other hand, have we forgotten the inflated body counts of Viet Nam? Have we forgotten that the government lied to us for years about our military's status in Viet Nam? This has been well documented. They lied to keep the public's support, their patriotism. Their blind acceptance of what they were led to believe was military justice. Some recent examples are: baby food factory or chemical weapons plant? Bomb shelter for civilians or military bunker? Prisoners of war or torture victims? Yes my friends, truth is hangin' on by a thread in critical condition.

Second justice - Fact we are involved in this war for the sake of a country named Kuwait. How many of you knew where or who Kuwait was before the war? I remember Iraq, they were our buddies who were fighting those terrible savages from Iran! Imagine that Saddam our buddy who gassed his own people, where was truth then? How about justice? American justice is a very fickle thing. It is a chameleon who has a way of slithering around the truth. Then when truth is avoided it changes its color to mirror the truth. Case in point: Viet Nam, the Bay of Pigs, Grenada, Panama, Nicaragua, El Salvador, Chili, the bombing of Libya. What separates justice and terrorism when the United States is the invader? What makes us so different? Our country is guilty of trading justice for the "American Way Of Life". Our president calls it a "New World Order". We are the law, the world's cops. I hate cops. How do you think our troops feel about being the world's cops? How many of our brothers do you think really enjoy the idea of possibly dying for Kuwait? Let's face facts, do you really think the majority of our troops "volunteered" for duty in Saudi Arabia? If they really had a choice, do you really feel they would stay? Where is their justice?

Their families live feverishly day to day praying it's not their son or husband, or wife or daughter who is to die today for Kuwait. Their families face the harsh realities of "The American Way". Bills with no money to pay them, payments, houses, cars. All in limbo while their troops are at war. Let's think of the children of these families, do you think they would give their daddy or mommy for Kuwait? The rest of their young lives to be lived alone for the sake of Kuwait? These are emotional scars that run deep and forever. These people will never be the same again.

Third - the American Way is at the apex of our involvement in this war. It is that which allows our government to bring you things war in technicolor. It allows our country to pour billions of dollars into high tech weaponry. The thought being "to be the biggest, baddest kids on the block." By spending more money on war and "defense" than on education and health and welfare for it's own people. The American tradition of winning wars, for the goal of world democracy.

The thought that is instilled by this America is always right. America has become a symbol of truth and justice to all who wish to believe. It has developed a nation of proud, headstrong, hard working, greedy, uniformed, sheep.

The worst of it all is America has been elevated to be the moral

dictator of right and wrong in this New World Order. We all should know that there is no higher order than morality. But morality is personal. If our country could collectively examine it morals intelligently, there would be only one side, the righteous side... and from now until ever after, until that happens we all will continue to be victims of truth, justice and the American Way. Think/ think/ think/ think/ act...

Well, back to the home front.... well locally speaking anyway. Live bands and music enthusiasts have suffered a major blow to its well being. The legendary U-Genes is now closed to anything but disco.

For nine months Giovanni had Lisa and the U-Genes crew put on low cost (\$5 anyways), highly exciting shows (you name 'em, they played there) that were well run, and consistent. Every weekend you could count on 2 to 3 shows. It was a club that existed alone, away from L.A., Hollywood (and close to Whittier! - Al) without sacrificing quality. It was run by people who care for people who care.

The only thing that stopped it was someone who didn't care. The owner thought he could make more money with disco. He sold out the people who made that piece of shit club worthwhile. The ones who made it what it is, and at the same time made Tony the owner quite a bit of money at the bar. Well as you can see, greed is everything to a guy like Tony. If you ever see him be sure to thank him.

Well on the more positive notes, Giovanni says he will be back with another club. (Late news: Disco fails at U-Genes and Giovanni make get the club back again - but stay tuned.) Good luck Giovanni my friend and thanks for all the cool shows. Also, thanks to all the other friends I've made at U-Genes (you know who you are).

There are a few other clubs that are starting to happen. The **Doll Hut** in Anaheim is consistently showcasing one to three bands a night, for free. The bands are usually pretty good and are for the most part bands you would see at U-Genes. It is small, and you must be 21, but it happens every night of the week. There is never any cover and the bands get pain in beer. It has a cool "bar" atmosphere, and is a cool O.C. hangout.

The club that used to be the **Rat Trap** has become the **Dungeon**. It is in Costa Mesa and will be doing shows on weekends for around 5 bucks. It is in the same neighborhood as the legendary Cuckoos Nest, but thank god not in the same building or next to Zubies. Keep you eye open for shows. Ryan Hopeless is booking alternative shows in the L.A. area at a couple of clubs. First at the **Crickel Club** which is across the street from the Anti-Club. I've heard of a few \$5 weekend shows and it does look promising. He is also booking sporadic shows at the **Jabberjaw** on Pico and Crenshaw. Ryan is in need of assistance from bands, or people who wish to help set up shows. Anyone interested can call him at (818)905-4631. One club to definitely avoid is the **Scream** club in Pomona. It could be cool but this place is top to bottom bullshit. More about it later in the live reviews.

NEWSFLASH! In from England: **Citizen Fish** will be touring by the time you read this. The will be hitting the road with San Francisco's **Cringer** for 5 weeks of U.S. touring and then both bands are returning to England. Citizen Fish news: Phil, ex-bassist of **Subhumans** has joined Citizen Fish on as a permanent guitarist. With Jasper, ex-string plucker for **Culture Shock** on bass. Citizen Fish are now on tour with **Chartra 77** in Europe, will get a Presidential audience in Czechoslovakia. The President who used to work with Chartra 77 musicians before the revolution in Eastern Europe. A group of musicians in Czech before the downfall of communism, were imprisoned for playing their music. They also called themselves Chartra 77. That must be quite an honor for Citizen Fish to play before such an audience.

In January in London the original **Subhumans** reformed for a couple of one time shows with Bruce joining Dix, Phil and Trotsky of Citizen Fish for a vintage Subhumans set. I've heard that even some of the mainstream press had nice things to say about it. It is sort of a drag for us who live in L.A. Here we get the Gogos reunion shows, but in London you get Subhumans, there is no justice in paradise.

A couple of other minor news flashes from the local scene. Gary Indiana's news flash last issue about **Social Distortion** touring with **Neil Young** is true. Sonic Youth is also on the bill. This show would rule the whole world! Neil Young is a God! What a show.

I've also heard that the **Nymphs** have signed a major deal with Geffen. I've heard that more money is being put behind them than was put behind **Gun & Roses** when they signed. Oh shit, I hope we get time to duck.

Veterans of the O.C. punk scene will no doubt remember the infamous **Pig Children** of Cypress. Well, Clyde who played guitar has a new band **H.F.L.** which stands for hard, fast and loud. I have yet to hear 'em, but don't that just say it all? The torment continues!

Next we have our asshole of the decade award. It goes out to the cop in Orange County who has set the all time ticket giving record

in California. This dick head Pig has given 780 tickets as of Feb. 22. That is just one month! The Pigs actually gave this guy a commendation and awards ceremony! I wonder what his profit sharing check will look like? This guy single handedly cornholed the people of O.C. for at least \$10,000. "Orange County, love it or leave it."

And now finally let's get to the live reviews.

Sunday Jan. 20 at U-Genes with **Glycine Max**, **Confrontation**, and **Mind Rot**. This was cool for a Sunday afternoon, G-Max headlining at my fave old club. I came in while Confrontation was playing. They have new members and still play some pretty heavy HC/Noise thrash. I hope to catch their whole set! Mind Rot were next and these guys are the undisputed kings of U.S. noise. The whole place was runnin' wild and the ground shook and people miles away ran for cover. The pack a helluva punch! Grindcore noise at its finest. Glycine Max closed it out with a fine set of their patented grind/Euro thrash with determination and prowess. These guys have come along way! See their interview for their story through their eyes.

Friday Jan. 25 at U-Genes with the **Nip Drivers**, **Schlieprock**, **One Thin Dime** and **Hunger Farm**. One Thin Dime from San Pedro were first and these guys came across live well, with grungy rhythms and low end vocals. They play an SST sort of influence. The heavy bass and fuzzy driving rhythm that has sort of stuck with South Bay bands is present here in full force. See their record review later for more. Hunger Farm were next and man these guys have come along nicely. I've heard them for about 3 years in one form or another and I'd say they are the best now. They are a 4 piece, have a sedate driving rhythm, and good guitarman for pounding rhythms. A good backbone beat too. Not overly obnoxious, but hard enough to hold your interest. A progressive mid '80s punk band! See 'em when you can. Schlieprock was next and I bailed after a couple of tunes, from what I heard I liked but it would be unfair to comment until I see a whole set!

Saturday Jan. 26, two shows, first the dreaded Scream Club in Pomona with **Media Children**, **Total Chaos**, **Mind Rot** and **Glycine Max**. As I said earlier, this place just really sucks! I could be cool but not with the current management. The people that run it are greedy redneck assholes. The first problem was the show was advertised as \$5 before 9:00 and \$7 after 9:00. Well they didn't open the doors until after 8:00. Then they made everyone line up outside. After a very obnoxious security guy gave everyone a full body search, 3 people at a time were let in. What this actually did was make a 5 minute line last an hour and a half! So then the assholes raised the price of admission the 2 bucks while people were still in line waiting. Most of them had been in line for over a half hour. I was a very definite and deliberate tactic to reem the people for every penny. The security was made up of redneck jock types who had attitude problems, who if looked at wrong would display their rudeness. When Tin Ear and myself confronted the doorwoman about the line standing we were let in at the lower price. I was also told I could enter for free if I could prove I wrote for Flipside. I produced my copy sent to my PO Box and showed my ID. This wasn't good enough for these dicks, they needed a press pass. Give me a break, this isn't Ozzy! Once inside the sound was shitty and beers were way overpriced. \$2.75 for a 12 ounce of Budweiser. And to top it all off there was a disco upstairs complete with revolving disco ball and top floor Janet Jackson disco faves. That's right, a Saturday Night Fever disco! These people who ran the Scream have no loyalty or interest in alternative music, other than money. Greedy pigs! Anyway the first band I saw was Media Children. These people remind me of one of the bands from Crass "Bullshit Detectors". Scratchy guitars with simple rhythms and driving drumbeat. They are harsh and unfired and packed with factual information. With thrashy vocal duets, and poetry readings, they come across as very different from what I've seen lately as far as music is concerned. Fuzzy and loud!

Their music takes a back seat to their message. One thing I didn't like was that when I am y would read her poetry or information, it was at times too fast or inaudible to get the full impact. A definite peace punk experience! Next was Total Chaos, now I really liked these guys! The had a very ornate Oi Oi '84 punk look with big green liberty spikes and



SKITZO

PHOTO TIM

INSTED

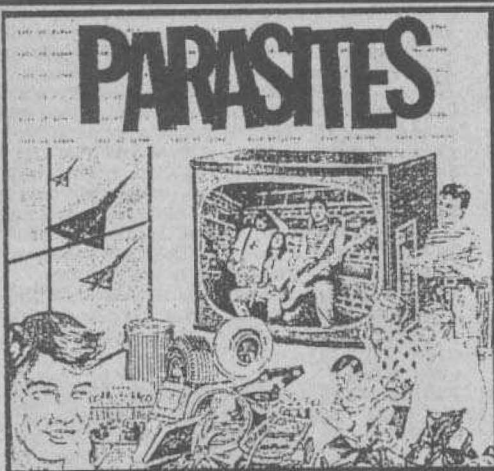
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huge mohawks. They had a strong captivating singer who was clear and punctual. His tone had depth and power. The band played hook laden guitar punctuated power rhythms. Much like Peter and the Test Tube Babies or Broken Bones. Musically they were 4 or 5 chords but it was original and raw. They had a charisma that inflated the audience and me as well. I hop to see them again soon. Well, this place got on my nerves, and I got on it's nerves too so I split to catch the rest of the U-Genes show with **Green Day**, **Blatz** and **Mother Fist**. I missed Green Day whom I really wanted to see but I have seen Mother Fist recently (I don't remember where) but they are a cool up and coming band. They've got a heavy O.C. rhythm that oozes and pumps. Their bass keeps them together through scratchin', drivin', pulsing sonic O.C. flow. The singing style is subdued and heavy with an occasional outburst of groovy catchy impulses. (Fronted by Kerry, ex-Love Canal). They have been playing a lot with **Rikk Agnew** so look for 'em. **Blatz** was the last band to jam and I was impressed! There is two singers, one male the other female - they sound bitchen. They sing songs separately and together. The most memorable was "Nausea" by X. They did a great cover! They guy singer was just full of energy, he could not be stopped! He was enough to watch on his own. Both vocalists complimented each other well! The music was great too, with a driving, bouncy bass led drive. Sorta funky, but not liquid, more straight ahead force than round about funk. Their fuzz crunch guitars backed the vocals perfectly. There is a definite East Bay twinge strung throughout their music. It sort of broods and grows on you. Hats off to Blatz!

Feb. 17, the final day of U-Genes with 10 or so bands. What a depressing day! Oh well, I already went over that. Anyhow I saw 3 bands that day, and I was told that the **Electric Ferrets** really tore it up but I'll have to see them next time. First band I saw was **Skitzo**. I'm told this was one of their first shows, which is impressive cause they were good. Daryl the fearless soundman is singing and Gilbert of U-Genes security fame was pounding the skins. They commanded a very strong response from the hyperactive crowd, who thrashed their way through their energetic set. Their sound is rhythmic and grungy with crunchy driving guitars, kinda like early Stooges, with throaty scratchy vocals to tie it together. A rhythm section to groove and a high end to pound and produce. Also present was a smattering of good in-your-face punk rock lead guitar. It was all in all a flow grind of rhythm pumpin' energy. No doubt you'll be hearing from them. Nice combination boys! **The Fixtures** played next and what can I say that hasn't been said a dozen times before? They are great, tight, harmonic, driving, powerful, purkin' good music. Flawless! **F-Defective** was next and they rocked their hearts out as usual with a 4 chord trash attack. They sound better everytime I see them! Their rap song came off very well with chants of "Get off you ass and slam". Monique exchanged words with El Duce who MC'd the show. El Duce

grabbed the mic during the set and words were exchanged. No major deal. One footnote: El Duce (of **Mentors** fame) was the MC, which he seized every opportunity to be rude and ultra-crude between bands. Complete with ethnic jokes, sexual diatribes and just plain XXX bookstore talk about sex and sexual organs that would make 2 Live Crew blush. El Duce finally passed out and

played a more rockabilly set today, but didn't compromise any substance. The singer is filled with the ghost of John Belushi on crack. You cannot stand still when they are playing. Energy level 110%. See them now!

Well, people, it's time for demo/disk reviews. Yahoo....

1st demo is **Our Band Sucks** with "Our Demo Sucks". They are a simple 1-2-3-4 sorta sound. Their music is catchy and cut up, it reminds me a lot of JFA or a lot like '81 Descendants. They have a great sense of humor and plenty of tongue in cheek sing-a-longs. For some reason I really like this demo. It keeps my feet tapping and my mouth smiling with tunes such as "Big Tits", "Sammy Sperm" and "Macho Shithead". I have yet to see them live, but they dress up really wild and I hear they rock!

2nd is **Large Hardware** straight outta Anaheim. Their groovy flowing punk sound comes off loud and clear. They remind me of Doggy Style a lot. They do a way cool cover of the Rezillos "Someone's Gonna Get Their Head Kicked In". Their changes are frequent and keep you interested. Their sound flows free and unrestrained. I also detect some DI influence here. Very O.C., very rhythmic, very interesting. With songs like "Batman and Champagne and Cocaine", "My Balls Itch" I'm curious to see them play.

3rd is **Junglefish** from Orcutt California. Where is Orcutt California? Oh well, they are a 1-2 punk sound with lotta pent up nervous energy. It is a straight ahead trash 4 chord mayhem. Driving relentlessly with few changes and un-complex sound, they are definitely pit-music or more aptly, a soundtrack for punk rock clubs everywhere!

4th is **Pendulum**, now they sure did send a bunch of cool stuff with their tape. Cool flyers and graphics. My favorite is an English lesson on the history usage and diversity of the work "fuck". That's right. A literacy lesson on the proper usage of the work "fuck". Real clever guys! They hail from San Antonio Texas and play what they call hypercore (unbound music?). This is their "Atrocities Sin" demo. They are pretty much speed metal with a punk singer and plenty of backing screams. Their sound is real polished and their drummer is real good playing a ferocious double bass setup. They are real DRI or maybe even could compare with early Exodus. They are very metal and are polished to the point of losing street credibility. If you are a metal head who likes Minor Threat, this is for you.

5th. This is basically F.Y.I. The people from **Media Children** run a tape exchange. They have live recordings of a shitload of English and American bands playing live. You name it, they've got it: Crass, Subhumans, Varukers, AntiSect, Chumbawamba, Rudimentary Peni, Conflict, GBH etc. All kinds of cool live tapes. To get in contact with them write: C.A.L.A.-SF Cassettes POB

2692, Costa Mesa CA 92626. They can give you a better list!

Well that does it for now. I'll see ya soon, and if I don't well I'll live. And so it goes...

Onward - Timothy Claws
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MINDROT, PHOTO KRK

everybody piled trash on him and drew pictures on him, stuffed shit down his pants and just generally made him pay for passing out. Love him or hate him, El Duce is an American classic. I bid U-Genes farewell and left early for the last time. How sad.



EL DUCE PHOTO TIM

Feb. 22 Tower Records in Anaheim had the **Cadillac Tramps**. It was Dr. Dream records day at the Tower and I came for the Tramps. I love these guys! They are a hard driving, balls out rock'n roll over the edge band, it's no small wonder they are so popular! They play their hearts out! Pounding, driving rock fucking roll energy! They

happen in the words of Sandy Duncan's Eye " I DON'T THINK SO".

ON TO OTHER MATTERS, like roomers. L7 get signed to Slash, Hole to Caroline, Peter, from Bad Religion, other band gets signed to Elektra after one gig at the Coconut Teaser. Sandy Duncan's Eye are going to Chicago to record some songs with Steve Albini. David Rice leaves the Eye to be with his girl friend in Detroit. Johnny Anus Leaves town for a while and moves to Ohio to be with his girl friend Jennifer. Flipside gets a cease and desist order for the use of the word Flipside on Flipside records. My computer didn't copy my file and lost my original column and I'm writing this as fast as I can to make it in to the issue. SO IT WILL BE SHORT AND FAST.

As the war in the Persian Gulf was happening I was busy at work converting 1" video tape in NTSC (American format) to PAL 1" Video.

The content of course was Hardcore pornography. The worst video I had to endure was a video called **Fatliners** (a takeoff on **Flatliners**). The star was a 400+ pound woman having sex with men and other women. Yuk!!!

Speaking of bodyparts I'm amazed at how many woman in the scene are having something enlarged, reduced, or bobbed. Hay, I don't care for the way I look, but I excepted it just like everyone else should. Who wants to be like Michael Jackson, he's a good entertainer, but man he has problems. They're letting the MTV-ation of the World effect them and it has consumed them.

I tried at two attempts to put on a benefit gig and things just didn't work out. Thanks to Eric and Bill for continuing the spirit and letting something happen at the Punkin House. Thanks to the bands that played that day. You know if you were there I had a great time.

GUSTAVER's TRAVELS

Now that the war in the middle east is over (Hold on to your hat its not over till its completely over) this government should address the real problems our world, like: the homeless, Aids, and health care, Pollution and the enviornment. Do you think that will ever

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F R I S C O L O N E

BY GARY INDIANA

Hey, did we just have a war? Quickest one I've ever seen. It was so quick I barely had time to muster up a good head of moral indignation. Plenty of people around here did, though, right off the bat. Me, I had to think, hmmm, with whom will I be demonstrating, and what exactly are we talking about? As it turned out, some of the folks out there were downright scary. I've read about scenes where guys were trying to talk mobs into actually killing the cops, all in the name of peace, of course. They wanted to execute some cops and start a revolution, seeking justice for all. Not for the cops, though. Yeah, it must have been fun burning a cop car, especially if you're someone who's been beaten on by cops, genuinely oppressed that is, although I kinda like reason these days as opposed to savagery. Blocking the bridge didn't strike me as too cool, because rather than eliciting support, they pissed off thousands of people, and interfered with their lives. And the vandalism was pretty stupid. Some of the same people, doubtless, who complain that the government should spend more money on AIDS and the homeless and whatever, were destroying public property, and guess where the money comes from. If the city had to choose between spending that money on a psych ward and repairing vandalized property, they're gonna choose the latter. And I was down on Market Street, trying to find a newspaper photographer I was supposed to meet, when I saw two straggling demonstrators grab a sign from in front of a deli and take off with it. Some huge guy blazed out of the deli after them and hopefully kicked their asses 'cause they deserved it. I mean, what does ripping off a deli or breaking a window or spraying over a street sign do to stop the war? Not a goddamn thing.

I've read about, and participated in, actions that I thought were a great strategy, whether they were confrontational or not. But I don't think that a lot of the shit that went down here, I mean the crazy unorganized stuff in particular, did any good, and in fact it was counterproductive. I'm not saying that all the people that hit the streets, friends of mine included, were wrong to do so, in fact more power to 'em, just that people gotta think about what the heck it all means, how what they do affects the big picture. That's a good overall strategy, in my opinion. Think before you act.

I could go on and on there on my soapbox but what we really want to talk about is BANDS, right? I mean, this ain't the Revolutionary War or the New Republic or something. Basically, what I want to say is - **Creep**. I started my year with **Creep**. One of the finer, more creative bands you could see hereabouts and a bouncing baby offshoot of the late **Short Dogs Grow**. Caught 'em the beginning of January at Brainwash, down by 7th and Folsom, where you can see a free show on Tuesday nights, and now Wednesdays too it seems, have a good draft beer and some food, and do your laundry too. What a great idea, huh? It was so cool I actually took my laundry down on the 29th and saw **Eskimo** too, which is a strange agglomeration of horns and gits and percussion and very much like **Capt. Beefheart** meets **Club Foot Orchestra** meets the **Residents**. Lotta fun.

Also saw **Creep** at Nightbreak the 20th of Jan. with the **Hellbillies**, those hellacious roots swamp thingies that you should definitely see. And wait a minute, forgot back on the 11th was **House of Wheels**, at the Beam, with their new stripped down harder rock sound. What will **Paul Castile** and the boys do next? If you're in the Haight look up for the actual **Casa de Wheels** at that very famous intersection.

So that's it for January, 'coz I wanted a vacation from clubland. February the pace picked up a bit, starting with Friday the 8th, of course the mandatory swillfest happened at **Zeitgeist**, then it was off to the lovely **Fraulein Britta's** raging birthday party featuring **Fat Chance Bellydance**, check these rockin' I mean undulating women out at one of their occasional performances. Then it was a drunken but careful trip to the I-Beam for the return of the mighty **Dickies**. I only got there in time for the last couple of songs but the house was packed with very happy, very sweaty **Dickies** fans.

Next nite was another awesome musicfest starting with the **Smokin' Rhythm Prawns**, yes I finally saw them after all this time, they weren't what I expected but they were fun, kinda alternately quirky and rockin'. Headlining was none other than Austin's **Bad Mutha Goose**, another SF fave, their legions of fans (including the entire **Thrasher Magazine** staff) got into some non-stop booty shaking to the funky guitar stylings of ex-Big Boy **Tim Kerr** and his crackerjack funkateers. Definitely a band you should see, I hope they keep touring as often as possible.

Valentine's day I couldn't find one, gave out all kinds candy and

shit too, but I did find a killer show at the **Das Klub** on Folsom with, believe it or not, the **Jackson Saints**, **Osgood Slaughter**, **Creep**, and **Go Dog Go**. Hadn't seen the latter before but they were very good, kinda hard and moody, introspective stuff, kinda reminded me of **Screaming Trees** I think. And of course **Osgood** totally ripped, as did the **Jax Sts**. How can I heap more praise on these bands? You haven't seen them yet? Are you lame or what?

Much mental preparation for yet another band blitz on Saturday the 18th. Went to the free matinee (actually you bring a food donation for **Food Not Bombs**) at the **Chameleon Club**, where **Karen** (formerly of the **Firehouse**) has transformed the late **Chatterbox** into something somewhat different but still very happening. The place is repainted (even **Johnny Thunders'** autograph!) with some nice colors and some big goofy murals, the sound booth is gone so it's a bit more spacious, and they've got several good beers on tap. Check it out! Managed to see a little of the **Miracle Workers'** set, they wuz rockin'. Later I arrived at the **Beam** a little too late and stood in a big huge **Gavin Convention** kind of line, missed **Liquid Jesus** but made it in for **Sister Double Happiness**, soon out with an album on **Warner Bros.** and pumpin' a bunch of new tunes, **New Bassist** too. Man they was steamin'! And so was drummer **Lynn Perko** when I gave her a big sweaty hug, ha haaa I love it. Next up was the mighty **Fluid**, **Denver's** big rock 'n roll nuke bomb of a band that got the crowd buzzing and hopping. With a mighty effort I tore myself away in order to catch **L7** over at **Nightbreak**, only a few chords did I hear but oh those wimmies can rock. I suspect that they think I'm some sort of weird groupie, and they're right.

I guess about all that I got into the rest of the month was a real cool show at the **Chameleon** on the 17th. Opening was none other than **Paper Tulips**, one of **Flipside's** fave bands and yes we do sell their record. Toast is living here and attending my alma mater **SF State** but they are managing to play occasionally. They were artsy and fun, yes. Next up was them scary, savage **Mudwimmin**, who had **Max** (brother of **Bulimia's** drummer) howling like a caveman. And a primitive experience it was, and quite good. Finally **Osgood Slaughter** came on and, yup, you guessed it, blew the walls down. I mean those guys are getting to be unbelievable. See them before they melt down or something.

As you can surely tell from **Devon's** column or reading **MRR**, there's plenty of other shit happening around here, like the **Sixth St. Rendezvous**, **Glman Street**, **Morty's**, the **House of Rock** (a cool place according to the **Jackson Saints**), **Studio Four**, **Klub Komotion**, just to name a few. For those of you who are tourists or just plain out of it, pick up the **SF Weekly**, look in the club listings under "Rock" etc., and experiment. Then you can write a column too. Or pick up a copy of "The List" at **Glman** or other shows, or send a buck, or a couple business size **SASE's**, or both, to **Steve Richard K.**, c/o **The List**, PO Box 939, El Sobrante, CA 94803. Or write me, **Gary Indiana**, PO Box 881343, SF CA 94188, and tell me what the hell's going on.

VARIOUS SHIT: The **Bedlam Rovers** will soon have a new single on **Heyday Records** with **Gary Floyd** of **Sister Double Happiness** contributing vocals.

Rave Records are selling stuff from the **Bitzcore** label outta **Hamburg**. Some really cool stuff from **Toxic Reasons**, **Poison Idea**, **Verbal Abuse**, **F.O.D.**, and others. Check it.

Sharkbait have a new record, "Blowtorch Face-Lift", on **Primitech**. Releases: CD and cassette. Can I have one?

Thanks to **No Talking** for inviting me to the **Whiskey**. Couldn't make it, guys.

Bad Newz is apparently a local fanzine with all kinds neat band stuff in it. Send **Bob Z7** box for 3 issues at PO Box 28, 2336 Market St., SF 94115.

KUSF, 90.3 at the U. of SF, sent me a program guide and is cool. Don't forget, you can call 221-AMEN for their fairly complete recorded list of gigs.

KFJC, 89.7 at **Foothill College**, **Los Altos Hill**, and home of the totally happening **Record Swap**, also sent me a program guide. I wish to hell I could pick up your signal up here!

Nuisance is playing all over, and you can call them at (707) 576-7773, or write them at PO box 14712, Santa Rosa, CA 95402. Just 'cuz.

Check out all kinds weird films, horror stuff, art stuff, strange erotica, videos, etc., Saturdays at 8:30 at **ATA 992 Valencia**. Serious.

Check out the new **Gargoyles** record, "Down On You" on **Shakin'**

Street. Can I have one?
Has anyone seen the **Molecules**?

RECORDS RECORDS RECORDS: If you sent me stuff months ago and it wasn't in last ish, that's because **Al** left a bunch of reviews out! Way to go **Al**! And this issue **Al's** making me review stuff here because he's a butthead (actually I'm late) so your stuff may be here and in back too, wotta deal.

THE QUEERS

Grow Up LP

Definitely a name to endear them to marry. A couple of good surf type instrumentals, a bunch of very good **Ramones**-flavored tunes, a bit of pop, a bit of garage. An auspicious debut. Good sound, and any **Ramones** fan would love this.

Shakin' Street Records - The **Queers** c/o **Stevenson**, 171 Auburn St. #11, Cambridge, MA 02139

ALIEN BOYS

The Seeds of Decay LP

Fuck yeah, damn good rock 'n roll on this one, very hard and direct. **Singer** kinda sounds like **Chuck Voltage** with a bit more range. And with the totally rockin' English vocals, I'm amazed is these guys are from **Hamburg**! This **German** recording sounds really pro, clean and crisp. Sez here they're from the **Reeperbahn**, no wonder these guys sound so nasty! It's on **Rave** but this is no weird mindtrip stuff, just good rock like right from **Detroit**, via **Motorhead** or **AC/DC** or ... Probably the rockiest thing I've ever heard on **Rave**. Hope they tour here!!!

Rave Records, PO Box 40075, Philadelphia, PA 19106

FLAG OF DEMOCRACY

Down With People LP

I've got it, I've been trying to define that Philly sound that **Rave** puts out: **Acidcore**! Fast, thrashy, dense, mindfucking, headbanging on **LSD** stuff. Well these three guys do it very well thank you, not as dense as some and more on the rock side. Actually the mix is kinda dense, almost primitive. Pretty uncompromising stuff. Hmmm the more I listen to this the better it sounds, faster and faster and faster and.....

Rave Records...

NOFX

Ribbed LP

Definitely withoutadoubt the greatest **NOFX** slab of all time, these guys are so good now that it's breathtaking. They just blaze away at warp speed or in hammer metal mode, making incredible changes without missing a lick. This is so great that even **Fat Mike's** vocals sound good to me. Of course all the tunes are witty and humorous, like "Food, Sex & Ewe" for example. Don't grow up! Buy this record! Maybe the most mind-blowing thing about this record is that former **Flipside** staffer (boo hoo we miss you) **Joy Aoki** drew all the lettering on an actual **Trojan condom**! Pick it up and look at it, no shit! If you buy no other punk album this year, get this one.

Epitaph Records 6201 Sunset Bl. #111 Hollywood 90028

BREAKDOWN

Killing Time 7" EP

A nice indie debut from this **South Bay** band, pop flavored and kinda reminiscent of **The Crowd**. Could there be some mod influence? Nice git, vocals a wee bit off occasionally, but I'd listen to this band if I caught them at a club.

\$3.50 ppd c/o **Ken Helwig** PO Box 641, Saratoga, CA 95071

ALICE DONUT/DA WILLYS

Love Rollercoaster/Egg

Good gawd this is a sick little puppy, totally twisted, man. I love it. **Rollercoaster** is not funky, no ma'am, **Alice** has totally reamed this song into a work of genius. And wait a minute, that's a woman singing the other side? Man these babies rock like **L7** at least but eeee something about this band I dunno...you gotta check this out, it's brilliant.

Rave Records.

RANCID VAT/ANTISEEN

h.h.h.h/Kill the Business

Another **Rave** twofer here, **Rancid** is the **Mentors** meet the **Dictators**, a sledgehammer tune, these guys must be wrestlers. **Antiseen** is kinda, ummmm, antimusic, not rockin', not tuneful, headache stuff, it's great. Great record, on clear red vinyl, ooooh **Rave Records**.

THAT'S IT!! MO' BETTUH COLUMN NEXT TIME! B.F.D.! Gary In.



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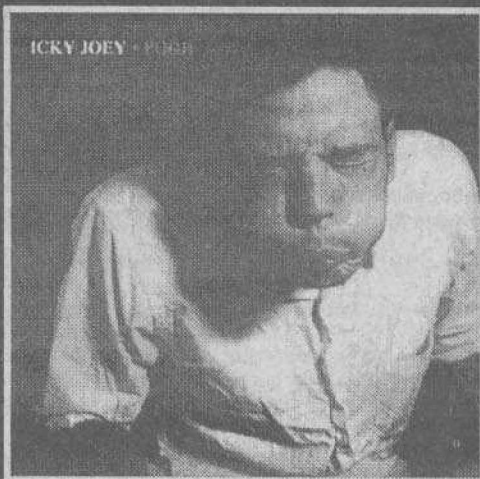
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DEVON'S NORTHERN NOISE REPORT

Bad Religion, that "heavy metal band" from LA that causes riots played at the Phoenix Theatre with Green Day and Chronic Decay on the 1, I think, 2nd of Jan. I missed Chronic Decay but saw Green Day play to some 400 responsive folks. The Phoenix is a huge classy joint with balconies and shit and just for pure it's size reminded me a bit about the Farm. On a good show it gets so packed you can easily get seperated from friends and not hook up until the end of the show. Bad Religion undoubtedly stole the show with an extended set of new and old alike.

On Friday the 4th L7 headlined the monolith bill of the Libido Boyz, G-Whiz, Warlock Pinchers, Iowa Beef Experience and Monsula at the "G-Spot". Gilman that is. Monsula got things rolling with their own brand of wonderfulness. Iowa Beef Experience annoyed some while delighting me with their "operating heavy machinery under the influence of hallegnic drugs" sound. Warlock Pinchers were Warlock Pinchers, nothing short of Godhead. G-Whiz fell a bit short, well to be honest really short. I guess they got a new singer and musically/vocally things just didn't seem to be holding together. The Libido Boyz played the best of their three Bay Area shows this evening. Great crowd response and a rowing rendition of Heart's "Baracuda". L7 seemed the overwhelm most of the masses with their distinctive sound combined with a veritable plethora of covers. I liked them fine, but fell a bit short of being overwhelmed.

The following evening Shawn and the fox behind the Women's Building shows would host their last gig at the aforementioned location. The Melvins were to top the bill at this show with Steel Pole Bathub, Warlock Pinchers and Duh? to precede them. For some reason the Melvins had to pull out and the Libido Boyz had to quickly be signed to Boner records in order to preform at the said event. Well, not really, but the L-Boyz did play, and play well they did, a bit out of sync with the other bands of the evening but quite well. Duh? were OK, sounded like a more upbeat Melvins, maybe, I dunno, I liked the singer's glasses. The Warlock Pinchers were in even finer form than their past evenings performance and went through their entire set undaunted despite being deluged in a heavy rain of large, orange, Circus Sized Peanut marshmallow treats. Steel Pole Bathub came across as a soundtrack for orgy-istic decadence, most likely as a result of the crazed lighting and the way the adrenaline pumped human zoo were cavorting around in a circle.

Sunday evening, the 6th, allowed me yet again to observe Mankato's finest, the Libido Boyz, at the Rendezvous, as they crooned through another set of winner songs, including some Bad Religion, SNFU, and Led Zeppelin covers. Cringer opened but I must admit they didn't have my undivided attention as I was too busy cheating at pool in the other room. From what I saw, Kamala seemed to steal the show when she belted out a song out while Lancer drummed.

It was sometime around here that Kim McGee saved from the perils of cleaning my house to chaperon me to Mr. Bungle and

converted Bungle fans. Acardia's favorite sons were top notch entertainment for the entire family unit, Morfsters says check 'em out and don't forget to return them.

Friday the 11th had Econochrist, Born Against, Downcast, Blatz and the Hated at Gilman. It was the Hated's last show, its too bad that, as far as I know, there won't be any documentation of this band in the form of vinyl. Blatz followed with a short impromptu set.

Downcast, from Santa Barbara, played good tunes with heart felt lyrics but their fans still insist on "moshing hard" to them. Born Against were wonderful, one of the most impressive new hardcore bands in some time. A powerful combination of music and lyrics. Kinda like Discharge meets Black Flag with an extended vocabulary. Econochrist are almost a staple, I've never seen 'em on an off night.

Like usual I missed Sialagogue's gig. This time they played with Slang and Jack Killed Jill at Morty's. I didn't miss this because of a poetry reading, like last time, but more because I was barfing my guts out due to a bad bowl of beans I'd eaten and was nursing myself back to health via Ginger Ale and Saltines. Heard the show was rocking though. Urgh.

Less than 24 hours later Morty's would showcase the almighty Oops My Pants Fell Down, the name alone should make people worship this band. They are definatley the hot

laden and arty decor of this place which made the band viewing all the more pleasant. Blister were in prime form and bowled me over with a power I hadn't seen since their first show. There was anger, passion and even a song longer than one one Neurosis's. I wasn't really expecting much from Cringer this evening because I heard Lance was sick. But au contrar my friends, the Cringers stole the show in my eyes, and for the first time ever really had me rocking. Maybe Lance just barf his guts out more often before playing! Topping the evenings social agenda were Lime Afternoon who came out in white face ala Marceau Marceau. They projected a pleasant set and kept a positive attitude despite being continually being gobbled on by Jesse Blatz and being heckled by others for being from the "East Bay."

Friday, Feb 15, had Gilman hold host to Omnipotent Records benefit party with Green Day, Econochrist, No Use For A Name, Sawhorse and Blatz. Blatz were Blatz 'cept Jesse kept his pants on. Keeping with local tradition, I accidently missed Sawhorse's set when I went to go get a burrito down the street. Saw some of No Use For A Names set. Socialized some more. Tapped my foot for Econochrist. Walked around the neighborhood. Observed people go nuts for Green Day. The crowd went off, they sang along, they danced like crazed banshees, they held their lighters up without the intention of being sarcastic, one woman sitting on stage was touching herself while she swayed to the music. After they finished, I contemplated having the band sign part of my anatomy, shook my head at the thought, and went home.

When I exited the Bart train at Pleasant Hill on Tuesday the 26th, I think, I thought that the evenings activities were solely to consist of a relaxing evening of miniature golf with two of Concord's most happening gals, Athena and Monica. What actually happened was the two kidnapped, blindfolded and disoriented me before driving to a mysterious location where I was searched for weapons and alcohol and forced to listen to a house PA pumping out the beat of Dee-Lite and other bad dance music. Feeling quessy, and quite certain I wanted to exit whatever establishment they had brought me to, I was quite relived and suprised when my blinders were lifted and I found they'd taken me to the Berkeley Square for Samaim and TAD. Samiam did a great job considering second guitarest James was absent and Sergie had broke his guitar and had to use James's, which he accidently kept shutting off. More than a couple, but not too many, moments later TAD took to the stage, I believe they were the first actual Subpop band from Seattle I've seen, minus the Derelicts. They sounded sort of like a 70's wah wah cop show theme meets a tape loop of colliding gravel trucks. The evening definitive highlight must have been when the crowd convinced Tad, the man, to stage dive into them. He explained it might not be the wisest thing to do, but the crowd persisted and he complied. It was a magic moment seeing that burly man, beaming and elated, ride the crowd for those few brief seconds before some thirty odd crowd members buckled beneath him. It's probably been said before, but one things for sure, this fat man rocks a hell of a lot more than that other one who gets all the credit.

I'd also like to let all you good folks out there know that there are a bunch of cool East and South Bay bands out there that aren't on Lookout or get mentioned in the pages of MRR. Among the hard working bands are Moraga's Aisle 9, Concord's the Dread (who

are wrapping up the production of their own 7"), Scherzo (who actually are currently working on a 7" with Lookout), and San Jose's Preachers That Lie and Krupted Peasant Farmers (who can both be heard on San Jose's recently released Playground compilation 7").

Also in the news is that Brainwash a cafe/eatery/laundry mat have been having some free all ages shows with bands in the milder vein such as Harm Farm, and I hear that Steel Pole are/were or have performed there mellowed, and incognito under the moniker of the Steel Pole Bathub Jazz Quartet. Booking being done through KUSF's Alycia Rose who is also helping book the Chameleon club as well now.

She can be contacted at the Chameleon on Wednesday's from 12-

4 at (415) 821-1891.

That's it for now, like always you can bother me care of; Wajlemac Headquarters located at PO Box 312 in scenic Larkspur, California 94977.



HARRY CRINGER, PHOTO JULES ANN

act of '91; Devo with horns meets Monty Python doing guerilla theatre. They even slip into some really rocking art noise S. Youth type stuff every once and a while. A religious experience not to be missed, they had me crying by the third song.

Wait a minute, almost forgot, on the 23rd, Danny B, myself and some of the LLT Posse stopped by Lucky Luke's, SF's brand new live west honky tonk, to stomp our feet to Dennis Barney & His Large Band as they cranked out "All My Rowdy Friends Are Coming Over Tonight" and other songs reminiscent of the "Electric Cowboy" soundtrack. A cool new bar, I just wish they had an electric bull. Just a few doors down from Lukes is Rumours this cafe/bar where every time Danny and stop there this cheezy Scorpions meets Prince, covering Earth Wind and Fire, lounge band called Sky Church seems to always be playing. Nothing too special but one of the guitarist makes really funny faces when he plays which is slightly amusing.

The first show I saw in February was on the 15th at Klub Komotion with Green Day, Cringer and Blister. I really liked the comfy sofa



SCOTT SAWHORSE, PHOTO JULES ANN

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COMBAT

EARACHE

EDITED BY MARTIN BANNER

NOTHING BUT TROUBLE

DIRECTED BY DAN AYKROYD
A TIME-WARNER RELEASE

Nothing but awful would be a better title for this seriously unfunny film. The combined comedy talent of Dan Aykroyd, Chevy Chase, and John Candy is simply not enough to keep this lumbering monstrosity from collapsing under its own weight.

Chase and co-star Demi Moore play a couple of big city shnooks who are caught up in a nightmarish web of small town justice when they inadvertently run a stop sign. What quickly follows is every vacationing motorist's fear of a psycho-small town America. The outsiders are rounded up by the fascist-efficient police of Valkenvania and hauled before the 108 year old Judge Valkenheiser (Dan Aykroyd) for sentencing. From here on in, it gets really strange. Lots of diseased skin jokes and industrial wasteland humor proliferate. The bizarre plot, full of pointlessly grotesque characterizations, leads to a dead-end climax that completely misses the mark. Dan Aykroyd's directorial debut fails on every basic level of entertainment value. Only the muted, industrial wasteland feel of Dean Cundey's cinematography achieves any measure of success. Of note: the obvious commercial pandering of a built-in video clip of rap group Digital Underground is so perfunctory in its presentation that its appeal is wholly dubious.

SPONTANEOUS COMBUSTION

DIRECTED BY TOBE HOOPER
A TAURUS ENTERTAINMENT
VIDEO RELEASE

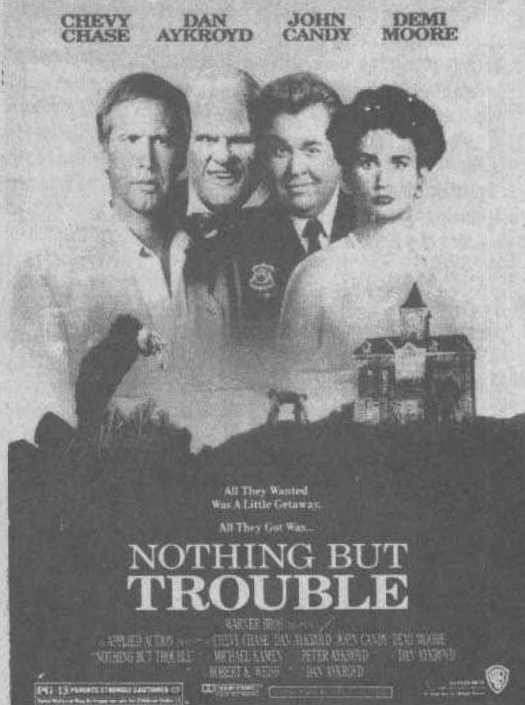
Oh, Tobe! Tobe! Wherefore art thou, Tobe? Whatever happened to that mild-mannered sentimentalist who gave us the best exploitation film of the 1970's: THE TEXAS CHAINSAW MASSACRE? Or the pure genius behind the very best Louisiana, swamp-cannibal flick ever made in EATEN ALIVE? Or the man whom Spielberg hand-picked to direct his ghost story POLTERGEIST?

In this, his tenth film, Hooper seems to have forgotten everything he learned in the previous eighteen years of his directing career. Brad Dourif stars as Sam Kramer, a man cursed with the power of pyrokinesis. Sam, the creation of secret government experiments on his parents in the 1950's, is a very nervous guy. It seems everytime he get

upset, some unlucky actor gets turned into walking flambe'.

Oh, well. I guess FIRESTARTER wasn't enough to drive the final nail in the coffin of walking weenie roast flicks. But honestly, there's really nothing wrong with SPONTANEOUS COMBUSTION that couldn't be fixed with real actors, a script, and some actual direction.

This film sat on a studio shelf for over two years, deemed unreleasable. Subsequently, it was rescued from its much deserved oblivion by the great god Video. Someone should have saved Tobe Hooper the embarrassment and torched the negative of this celluloid mess.



THE CHURCH

DIRECTED BY LAMBERTO BAVA
A DAC FILMS VIDEO RELEASE

What we've got here, folks, is absolutely the best eye-crunching, head-rolling, blood-spurting, medieval Italian horror masterpiece to come down the pike in the last few weeks.

A gaggle of imbecilic European tourists visit the ruins of an ancient Inquisition church. Malefic spirits of the infamous Templar Knights rise up from their graves and perform a little corrective surgery on the amoral, modern-day heretics. The mayhem that ensues upholds the finest tradition of dubbed, Italian horror flicks.

In an unrated, uncut 110 minute release, THE CHURCH is a weird, enervating mix of Gothicism and morality play that quickly aims

for the outer limits of Grand Guignol splatterfest. In this, the third collaboration between producer Dario Argento (SUSPIRIA) and director Lamberto Bava, the Italian auteurs of Euro-trash horror merrily refine their technique. Style triumphs over substance as the story takes a backseat to the elaborate visuals. THE CHURCH is a bracingly original infusion of honest-to-goodness flesh and blood horror into an anemic genre gone stale.

BEETLEJUICE

A NELVANA/TIM BURTON PRODUCTION
ABC SATURDAY MORNINGS
(11AM)

This has got to be the sickest, zaniest kidvid currently playing the great wasteland of Saturday morning 'toon shows. Based on Tim Burton's 1988 hit film, BEETLEJUICE has mutated into a seriously demented show. Full of bizarre, Dali-esque design work and twisted computer animation, this is well worth watching while you gulp down your Wheaties. None of the hilariously offensive humor has been lost in transition (lots of bug-eating and snot-blowing here). All this leads me to believe that concerned parents and child advocates will try to kill the show off. Check it out while it lasts. The Danny Elfman score by itself is worth your time.



POPCORN

DIRECTED BY MARK HERRIER & ALAN ORMSBY
A STUDIO THREE RELEASE

A terrible premise is given a terrific execution in this offbeat chiller from the creator of *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS*. The daughter of an infamous horror director gets together with some of her film school buddies to view her late daddy's last movie, "The Possessor", at a film festival. Dear daddy, it seems, was an incestuous, evil-hearted pyromaniac whose spirit lingers on in the film's images of terror. Before you can yell "Gimme some death", one of the film students is possessed by the demented director and begins offing the cast with an admirable efficiency. Jill Schoelen, as Maggie the haunted child of the mad director, gives a solid performance as the classic bimbo in distress these films need to exploit. The artifice of a film within a film is well handled, with dead-on parodies of standard 1950's schlock sporting titles like "The Amazing Electrified Man". Co-directors Herrier and Ormsby effectively transcend the obvious limitation inherent in the genre by maintaining a real passion for the pleasures of trash cinema. All in all, *POPCORN* is lively in an empty-headed sort of way, which is all you could really expect from it anyway.

THE DOORS

DIRECTED BY OLIVER STONE
A TRISTAR PICTURES RELEASE

The celebrated life and times of the Lizard King is brought to film with the fire and passion it deserves. Oliver Stone (*PLATOON*, *BORN ON THE FOURTH OF JULY*) has a feel for the Sixties and does a remarkable job in recreating the sensation of living in those heady days. *THE DOORS* is a film that brings back the sights and sounds of the era with amazing precision.

The film begins with a bloated, unrecognizable Jim Morrison recording poetry in Paris in 1971. His hoarse, worn-out voice gives the audience an indication of the terrible burden that acclaim places on a performer. Only 27, Morrison seems much older, completely consumed by the fame and infamy that was his life.

The film follows a roughly chronological plot, but is built by Stone into a non-linear experience. Images and sequences occur in a seemingly random pattern, more hallucination than fact. But these visual affectations work to produce more than a simple bio-pic of *The Doors*. The film becomes an emotional and psychic depiction of the band's rise and fall, with the senses working overtime.

The real power of the film lies in Val Kilmer's amazing recreation of Morrison's persona. In concert sequences especially, Kilmer's movements and physical exertions mimic Morrison perfectly with the grace and frenzy of a caged animal. The only thing lacking in the performance is the angry edge that drove Morrison relentlessly. Morrison's power over audiences lay in his unpredictability. He was capable of going farther than any other performer of his generation in breaking down the wall between audience and artist. Stone's film respects this, Morrison's greatest, most frightening strength, and imitates it, as far as is possible in the cinema. Swooping, swirling, hand-held cameras create a celluloid kineticism that matches the drive of the music.

The only real drawback of the movie is the gloss-over given to the other members of *The Doors*; Ray Manzarek, Robby Krieger, and John Densmore. Only Kyle MacLachlan (*TWIN PEAKS*) as Manzarek makes any real impression on the audience. Their journeyman contributions to the band's artistic achievements are overlooked in favor of Morrison's proclaimed, but uneasy, status as genius. Meg Ryan, as Morrison's girlfriend Pamela Courson the self-appointed "ornament" of the band, seems far too girly and cute to be convincing as the hardened heroin addict that the real Pamela was.

THE DOORS must stand as an achievement, along with *THE BUDDY HOLLY STORY*, as one of the few honest attempts by Hollywood to portray a true rock legend without resorting to cheap sensationalism. Let the ceremony begin....



KRK'S VIDEO REVIEWS

DOPE GUNS AND FUCKING UP YOUR VIDEO MACHINE

Atavistic Video POB 578266 Chicago IL 60657

Match made in hell: Atavistic Video the independent video company that brought you some incredibly cool live footage of Pussy Galore, Flaming Lips, Live Skull and other top notch folk trios, (not to mention this small video team was responsible for over half the actual video presented here), and of course the ever so popular Amphetamine Reptile industries, who on this video spotlight its entire catalog (Boss Hog?), whatever.

Opening with the mighty Helmet and some humorous studio footage, this video has fair to high quality and all the bands are of course worthy of your attention. My only complaint is the songs some of these bands choose, such as the Helios cut, which isn't one of my faves 't' all. But the Cows pick things up. King Snake Roast compile one scary ass video, that alone stands pretty strong. Tar play their "Roundhouse" hit "Les Paul Worries". Lubricated Goat run off with the show playing not only one of my favorite songs (why the fuck aren't those first two LP's on CD?) but they do it in the nude! In front of a good sized crowd. Funny shit. The Surgery footage bugged me at first, but I've grown to really like the video. Garage rock with everything that goes with it. Those zany guys. Halo of Flies finish it off with a surprisingly bad choice in song. I can only think of a dozen better ones. Still, it's clever editing and I'll have to just sit and wait like a dedicated spud in hopes of a Volume II. Our host Dr. Sphincter? That's a surprise! Great video, kick down the cash.

GWAR "Live In Antarctica"

Metal Blade Video

These guys have much more creativity than this footage presents. This later day footage is Gwar at their metalloid best, complete with large, well lit, clean sounding stage. Ok stage props (they could have used a lot more - larger size monsters, robots!) and hundreds of blood thirsting, white t-shirt wearing "fans". But my complaint remains this videos lack of personal touches. Instead you are presented with a complete set of heard-it-before guitar dominated rock and decapitations that you have all undoubtedly seen before. I would have really enjoyed more scenes like the chariot on the freeway or even the "Origin of Gwar". Or maybe 2 or 3 different gigs spliced into one. Whatever. All I know is that this high quality product is worth your hard earned cash (barely) but it could have been a lot more creative, which after all is what these guys are all about, isn't it?

WAYLAID "2 Rough" Video EP

Wayland POB 608 Athens GA 30603

Mid period Black Flag influenced trio who do a lot of "jamming". Very musical and big powered but on an international scale this band doesn't dent much. Pretty heard-it-before local bad stuff. The video quality is ok, maybe school project, one camera. Give him a B-. Two songs.

TWELVE O'CLOCK HIGH

Pussy Galore, Savage Republic, Crime & The City Solution, Thin White Rope, Skeleton Optik, Live Skull, Flaming Lips
Atavistic Video

Opening with a hit trashpop tune off Pussy Galore's last worthwhile album Dial M, Twelve O'clock High is a comp of all your favorite alternative post noise bands. Most of the cuts are good quality and very representative of the bands. Savage Republic jam on one of their later songs which has interesting footage but I would have loved something off "Tragic Figures". Crime and the City Solution sound like U2 on opium, bad song. Things seem to sink further with the tired Thin White Rope and the very minimal Skeleton Optik and if you can believe it, Live Skull pick up the show! But not enough as they too choose to play an old song. The Flaming Lips compile a visual clash of smoking flower power fungus mucking rockus. Great song and the visuals go with it. Then there is of course the "grunge" rockers that made a bigger impact on the "alternative" scene than all these bands together. Mudhoney doing "Gift", you've probably all seen it. The Dwarves and The American Music Club slow the pace down a tad, but the once great Dinosaur Jr. spring to the rescue with a song off their 2nd LP. An amazing video that I'm sure you've all seen on some late night video show. Another alternative fave, Soul Asylum, have some hit footage as well. Carbon surprise with real interesting tribal-like shots. Nice Strong Arm pick a snoozer. Finishing off this mess is none other than Lee Renaldo doing what he does best, fucking up your ears, 'cept now he's also working on your eyes. Well folks, there you have it. 12 O'clock High, good night.

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100 FLOWERS

100 Years of Pulchritude CD

I've always thought that 100 Flowers were the ultimate minimal pop-punk outfit, so when this compilation of ALL their recorded stuff came out, oh, was I happy. Needless to say, having 28 100 Flowers song all put together, on CD no less, is just short of pure ecstasy. Treat yourself to mid-period L.A. punk at it's very best. - Al Rhino

23 MORE MINUTES

A Place To Go 7" EP

Simple, band next door type-o punk with some catchy bass lines and obnoxious vocals that actually work in a "pass me a Bud" sort of way. Not going to blow anyone away but entertain it does. - Krk

Very Small POB 8223, Emeryville, CA 94662 USA

27 VARIOUS

7"

"Granny Smith" is one of them nasal dominated acoustic "souful" songs. The reverse is a real rocker! Oh boy, these guys are wild! Hot! - Krk
Susstones POB 6425, Minneapolis, MN 55406 USA

3-D MONSTER

Grindtime LP

Decent ghoulish cartoon punk not unlike Haunted Garage's dementia. With an edge, live it must be cool. Hop on a bus, dudes. - Martin McMartin
Sawtooth POB 215, Wood River, IL 92095 USA

3-D MONSTERS

Mini LP

Snotty, puckered lips rock'n glam with some dark moments. I could even see where Pat Fear or even McMartin might find this type of "garage punk" fun. But it doesn't move me. Side 2 is really weird 'n dirge like though, so maybe they aren't as silly as they seem. Bad drugs? - Krk
Sawtooth POB 215, Wood River, IL 92095 USA

360'S

Illuminated CD

Laura Norden personally came to my house (!) and crammed this CD down my throat. Sat there and made sure I listened to it. I refused, begged for mercy, dragged my feet, pleaded and finally, gave in. And to my surprise, it wasn't half bad! Aimed at the college audience, this rocking band takes all the good elements of that genre and amps it up with catchy tunes, good playing and creative arrangements (you know?). I don't usually like bands until I see them, however, the 360's seem like something that will be trendy and pre-tentious. I'll just have to wait and see - or wait until Laura comes back from Boston with a full report. - Al

Link P.O.B. 164, London, England SE13 5QN

411

Thoughts That Feed The Fire 7"

"Underfire" really packs a punch, the excellent recording has something to do with it, but not all. Reminding me a lot of Dag Nasty when they weren't too busy on their knees. 411 have a lot more "youth" driven thrust and post-hardcore energy. Although the band as a whole make this single a hit, I give a lot of credit to the guitarist who comes up with some amazingly catchy hooks and even the vocals have some unexpected harmony especially on the choruses. I know a lot of people think highly on Dan's lyrics, to be honest I've never read any. The ones on this 7" are interesting and inspiring in a beyond straight edge way. But it doesn't matter to me much. I like the music. Great effort. - Krk
Head Hunter POB 9055, La Jolla, CA 92038 USA

ABECEDARIANS

Double 10"

I'm not sure if this is the first, second or third release from this 10" only club. I've been aching to check out this \$65.00 a year (bi-monthly) club but this disc is not the one to push my checking account minus \$65 bones. Matter of fact, this has me running the opposite direction. But first the club. Upcoming releases will be Savage Republic, For Against, Shiva Burlesque, Woo, and Four Way Cross. None of which sound appealing in any special package, except for L.A.'s first and best, Savage Republic, but they don't tell you exactly when that release will be available. So fuck it. Abecedarians, who I've never heard of, fill two discs with twelve songs that vary extremely from Flock of Seagulls new wavish pop to "tropical" ethnic based "folk", some of it works but not much. These unreleased and rare tracks are boring and lazily artistic. Of course the packaging is

really interesting, but \$65.00 worth? - Krk
Independent Project

ACCEPT

Staying A Life LP

Money talks and bullshit cheesemetal squawks on this clunker. "Balls To The Wall" should be renamed "Balls In A Vice". Singer keeps asking audience "Are you ready to rock?" My reply was "Yes!". So I flushed this and put on Jughead's Revenge! - Pookie Muscledhead
Epic 1801 Century Park West, Los Angeles, CA 90067

ACCIDENTAL POTATOCHIP

Madonna Vs Godzilla 7"

The concept behind this project (band-songs) is pretty great. The MTV Queen taking on Tokyo's best. The music is a spontaneous outburst of guitar wahwahness and really weird Compact Disk "skipping" (manipulation) detailed with Godzilla and Madonna cries of battle but as a whole this psychedelic improv. lacks rhythm and overall appeal. Fun and worth the gag but not mandatory. - Krk
Vital 81 Second Ave., New York, NY 10003 USA

ACCIDENTAL TRIBE

Aurum 7" EP

Side A is a lame rock song that has all the usual hints to a pot head garage band. Bad vocals, stretched out song, crybaby guitar playing... Side B isn't as immediately boring but it also fails to spark much interest. If you like Anti-Seen then this is for you. - Krk
Noiseville POB 124, Yonkers, NY 10710 USA

ACID BONES

7" EP

Cleverly disguised metal. Some sinister, dark edges but for the most part this sounds like shitty sellout Alice Cooper. Metal heads might wanna check this out. - Krk
Dead Issue POB 1645, Staten Island, NY 10314 USA

ACID GREEN

7"

Single includes free sticker! "As The World Turns" is an ok punk-metalloid-thrasher that sounds like a bad Gwar out take from the bands first LP. The reverse sounds like it should have made the album. On slime green colored wax! - Krk
Rusty Cow POB 55072, Indianapolis, IN 46205 USA

ACTION SWINGERS

7 inch

Ned Hayden, Julia Cafritz and Don Fleming, so yeah, I can see how this will be a hit (collectors item) among the hip noise crowd. But realistically, this is shit. Hookless, gutless raunch and roll. Lottsa smokers vocals and deformed guitar mesh. If you must spend money, check it out, but I'd look elsewhere for true grit excitement, name bands can sometimes be so deceiving. - Krk
Primo Scree 114 West 26th St., New York, NY 10001

ACTION SWINGERS

Blow Job 7" (Red)

Noise-build-noise-argh!! Julia of Pussy Galore/STP fame, Don Fleming of B.A.L.L. fame and Ned Hayden take you on a journey of unmitigated feedback and unrestrained EVIL songwriting. Will definitely drive you Journey/REO Speedwagon fans to the nearest fuckin' place of worship. - Cake
Primo Scree 114 West 26th St., New York, NY 10001 USA

AFGHAN WHIGS

Sister Brother / Hey Cuz 7" (Red)

Scary-post-fist-fuck cover. Incest is their middle name and topic of each song. Great, grungy, and Sub Pop - what else is new in a world of Kate Jacksons and Abe Vigodas? - Cake
Sub Pop POB 20645, Seattle, WA 98101 USA

ALIEN BOYS

The Seeds of Decay LP

Unbearable enema inspired vocals over some fashionable fuzz and wahwah. Side one ends with a gorgeous acoustic intro suitable for the Young Guns 2 soundtrack. LP ends with a 10 minute boredom opus they must use to clear drunk jerks away from gigs at closing time. From West Germany. - Martin McMartin
Rave POB 40075, Philadelphia, PA 19106 USA

AMANDA BY NIGHT

7"

It's very difficult for me to gather patience to sit through an LP of this stuff, but a single, you can strap me down to. Nasally vocaled - pop. Dry, jangly guitars with a simple back drop rhythm section. Dime a dozen. Nice hand stamped cover! - Krk
Susstones POB 6425, Minneapolis, MN 55406 USA

AMERICAN SOUL SPIDERS

Spanish Doll 7"

Hard-edged, upbeat Stoogeisms from Japanese fa-

natics. They lifted a Radio Birdman riff (from "Do The Pop") on the last song, which I personally find hilarious. - Carmen
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

ANAL BABIES

Fellatio Vaginismus / Bitch 7" (Red)

What have the Butthole Surfers wrought? Cool industrial "Psychic... Powerless" influenced madness... and enough LSD drenchings to keep your future generations gasping for "Chico And The Man" re-runs. - Cake
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

ANASTASIA SCREAMED

Laughing Down The Limehouse LP

I've never heard a single note of the Pixies, Buffalo Tom, Let's Active or the Long Ryders, who are cited as influences all over this piece of shit, but the worn out '70s riffs are obvious enough. Should be knocked down three extra notches for the stupid band name, arty cover, and bullshit mature acoustic song. Bad poets take note. - Martin McMartin
Fire

ARTLESS

Tanzparty Deutschland LP

This is not the band containing MRR devils advocate Mykel Board, but rather a long lost German artifact. These tunes hum along nicely with the same raw energy and sound their English counterparts like Eater, Slaughter, etc. did. Can't tell you about the lyrics, as it's all German to me. Killer cover of "Vertigo", originally done by Open Sore. Recorded around '80, so spend your hard earned Deutch Marks on this instead of tired new rehash and don't be afraid to pogo. - Pookie Muscledhead
Teenage Rebel Gerresheimer str. 16, 4000 Dusseldorf 1, W. Germany

ASBESTOS DEATH

7"

Fearing the music of another "grindcore" band I flinched at the sound of every break as this band steadily plopped along a two ton towing jam. No, no speed shit to be found here folks. Just barbituated, dirge based metal-core with sore-throat vocals. After listening to this 7" a few times I've come to really like it. I don't know if an entire LP of music this slow (Vitus, Melvins) would work but who knows? Great cover art as well. - Krk
Profane Existence POB 8722, Minneapolis, MN 55408 USA

ATAVISTIC

Vanishing Point LP

The pleasant surprise to me was that Atavistic weren't at all as "metal" as I was expecting, instead we have some straight forward thrash with way above average lyrics. Not that this style is what I listen to very much anymore, but this record did find it's place on my turntable. Excellent package (in beautiful black and white!) with thought provoking information and lyrics. - Al
Profane Existence POB 8722, Minneapolis, MN 55408 USA

AVERSION

The Ugly Truth CD

Dan Druff insists that this release is a work of "speedmetal art". I disagree. True, Aversion has a very creative guitarist who has an amazing ear for metal hooks, but as a whole this fails to stand out from the mass of releases that I accidentally hear. My biggest problem is with the drums which become very standard and unimaginative. Same goes for the shouted, undistinguishable vocals. I'm sure this is very well performed and probably can push a lot of weight with it's genre but shine in the dull world of metal it doesn't. - Krk
Medusa

AZALIA SNAIL

Snail Bat LP

The first song or two have a silk like surface which cradles you with a comforting dream like feel. Acoustic, sharply Led Zeppelin influenced (the whumpy stuff!) which sounds really cool for awhile then... it does absolutely nothing! This 14 song LP drowns itself in mediocrity. If you're into listening to one song over and over and over, then here's one for ya! - Krk
Albertine POB 154, Vauxhall, NJ 07088 USA

BAD THINGS

Sonic Mind Candy Tape

It's a good thing Bad Thing. Lottsa grungy guitar and up tempo beats. The tunes are catchy, eerie vocals. The production is a little too echoey for me. I'd like to see them live. - Buckethead
Fuel POB 2661 Minneapolis MN 55402

DISCLAIMER:

Flipside makes no promise that every record/tape/CD we receive will be reviewed. For any number of reasons we will not review something - it may be because we just don't like you, who knows? So thanks for the millions of records we do get and sorry if we don't plug you. - Reviews staff

BADTOWN BOYS

LP

It seems really silly to keep this whole punk rock thing up-n-stuff. Bands like Badtown Boys, who probably own records by four bands: the Clash, Ramones, SLF, and Sham 69, dwell, really dwell on this fast rock'n roll pop-bop type of shit. If you too are into this, then great, Badtown Boys do it well. Every song has squeaky quick vocals, 1,2,3,4 drumming and fast guitar harmonies. Whoopee. - Krk
Gift Of Life Turmstr. 15, 4300 Essen 1, West Germany

BASTRO

Sing The Troubled Beast LP

Bastro have really compiled a fuck knot of a release, working all angles; this LP is a tumbling, stumbling ride of cruelty. Throbbing, often blistering with scathing hiss, the guitars are used with much variety. Noise rock and more non-music becomes "pop". Confusion settles in after the 3rd or 4th listen. This album sounds like a compilation of every great mid-west band that has amused and abused. Both related and not, these guys have really dished out a full length album of wild, sanity questioning songs, all of which connect as much as they don't. - Krk
Homestead POB 570, Rockville Centre, NY 11571

BATHORY

Hammerheart CD

Gimmick rock in full gear. Viking rock, maybe a corporate Gwar take-off. Could have been the soundtrack for any of the Conan movies. I guess I like this because it's sooo stupid. Gothic at times, the guitars are a wall o' hiss while the bass heavy drums thunder away. The vocals don't sound as operatic as you'd expect, more primal and sinister. Stupidly fun. Record it for a friend. - Krk
Noise 5 Crosby St., New York, NY 10013 USA

BEAT HAPPENING

Dreamy Cassette

Really cool minimalist rock-folk shit. Calvin's voice sounds like a happier, but yet still monotone Ian Curtis if Ian were singing with a Cramps do-whop band in another dimension. Buy it! - Cake
Sub Pop POB 20645, Seattle, WA 98101 USA

BEATNIK TERMITES

LP

Lame jangly college pop record number 8 billion. - Martin McMartin
St. Valentine PO Box 770417, Cleveland, OH 44107 USA

BITCH MAGNET

Ben Hur LP

You could sit and listen to this album and do nothing else. There is such an awe inspiring guitar sound here. Creepy riffs and odd chords all over the place. The vocals are very buried and sporadic. Most of the happening focus here is instrumental. It's kind of a nice change. - Buckethead
Communion POB 95265, Atlanta, GA 30347 USA

BITCH MAGNET

7" EP

"Mesentery" is a nice slap 'o thud which brings to mind the great Breaking Circus, a band I'll never think highly enough of. The flipside has two mellow, less impacting songs which come off too uncertain. Not whippy, but not worth your trouble either. - Krk
Waterfront POB A537, Sydney, Australia South 2000

BLACK HAPPY

Go Off 7"

Really "influenced" modern rap-rock. Youthful "white rap" as in Red Hot/Faith. It's actually OK, although I'm really sick of the genre. The lyrics are a trip. I don't know if this is some type of Christian thing. Some of the words mumble into Public Enemy territory, other drop names "James Brown, James Hetfield, Chuck D". Now that I think about it, this is a lot like Maelstrom. - Krk
Yo! Menzer Wax 3424 W. Providence, Spokane, WA 99205 USA

BOLT THROWER

Cenotaph 12 inch EP

More death dominated "grindcore". Getting real old kids, real old. - Krk
Earache POB 144, Nottingham, England NG3 4GE

BONECLUB

Six Feet Underground / Day I Died 7"

Rock - with big chop like riffs and a macho/sexy vocalist. Not very distinguishable, but I imagine they don't really care to be. One of those "We just

like to rock out, man." type 'o bands. They do it good and have enough sense to base their band around death. - Krk
Rocket Sound Box 40397, St. Paul, MN 55104

BONG WATER

The Power Of Pussy LP

This 17 song disc only has one worthwhile cut, "Obscene and Pornographic Art". The rest is flat dribble that the Bong has long split. That's the problem with bands that own their own studio. A couple of good hits and they drunkenly think they have another great song. Quick, hit record, Ann can add some witty babble in later. Four months go by and it's time to release an album, someone has to pay the bills. - Krk
Shimmy Disc JAF Box 1187, New York, NY 10116

BRAIN BOMBS

7" EP

Like a more dirge/noise version of the God Bullies, the Brain Bombs lack impact and even sound worse than Flipper when I first saw them on acid. Imagine that? Some will probably like it (sick world.) Only 394 made. - Krk
Big Brothel Box 6170, S-102 333 Stockholm Sweden

BREAKDOWN

Killing Time 7" EP

Mid-period Buzzcocks have more than inspired Breakdown, but by no means is that an insult. These 4 guys have melody and the ability to pull off some fun, upbeat rock'n pop. Excellent debut. - Krk
Soundless POB 641, Saratoga, CA 95071 USA

BUCK PETS

Pearls / Hey Sunshine 7"

Limited edition of 4000, sleeve design by Bruce Licher, Seattle band signed to major label. Good record. - Cake
Island 14 East 4th St., New York, NY 10012 USA

BURNT WEENIE SANDWICH

Kerschnacked Cassette

This recording is so clean. You can hear everything. The music is kinda funky and weird, a lot of upbeat riffs, good changes. It's kind of weird at times (well, just look at their name) but I guess I can stomach it. - Buckethead
Airburst POB 993, Chambersburg, PA 17201 USA

BUTCH WILLIS

Shopping Bag 7" EP

I find it difficult to soberly grasp what's going on here. Butch, probably a real nice guy, maybe even great, has a guitar and plays at poetry readings. Sometimes he gets 20 or 30 people to pay at the door. His friend decides he should have a record because... he should! So here it is. I'm sure it will do good within a 30 mile radius of his home. - Krk
Teen Beat POB 50373, Washington, DC 90091

BUTTHOLE SURFERS

Hurdy Gurdy Man / Barking Dogs 7"/12"/CD

I you ever wondered what Salvador Dali's paintings interpreted into music would sound like, the Butthole Surfers are your ticket - literally. Possibly the most surreal and innovative band on earth conquers a classic Donovan cover and, on the b-side, achieves what "Meddle" era sound Pink Floyd tried to do - construct a real strange landscape of tape effects and vomiting noises. Where's Mark Farner, guys? - Cake
Rough Trade 611 Broadway #311, New York, NY 10012 USA

BUTTHOLE SURFERS

Ploughd CD

The Grateful Dead of the '90s expand our consciousness even more now. Check out "PSY" and hear the Buttholes BLOW AWAY the Grateful Dead in their instrumental prowess. Fuck ALL you complacent bastards who feel that the Buttholes are selling out, they're not, they're growing musically and are still as demented as ever. See them live - and even if you hate them (assholes) you will never forget them. I guarantee it! - Cake
Rough Trade 611 Broadway #311, New York, NY 10012 USA

CALAMITY JANE

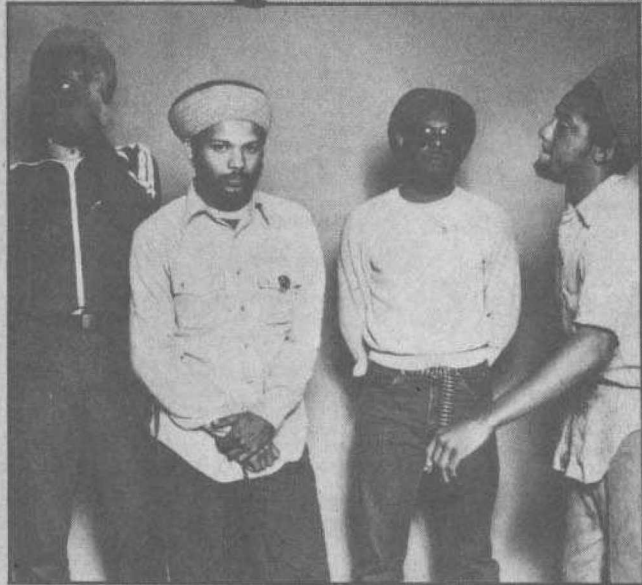
Say It / Little Girl 7"

Hey, female combo, what a concept (and from Chicago). Noise. Screaming vocals. I like it. Good background music for a Ben Gay commercial. - Cake
Limp POB 34, Portland, OR 97207 USA

CANCER

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One of the nine identical thrash tracks on this was called "Cancer Fucking Cancer". Lead singer needs to gargle. - Martin McMartin
Silent Scream

CARCASS

Symphonies Of Sickness CD
Earache fans will be tickled with delight as Combat Records is releasing a large (all?) part of Earache's catalog domestically. What better way to spread the disease in the States than with Carcass, the most sinister of the bunch. Brooding and unquestionably the dark deity of the "grindcore" underworld. If you like it loud, heavy and monotonous, this CD will be the end of your Dad's Bose speakers. Do it. - Krk
Combat USA

CARNIVAL OF SHAME

Go Tell Mother LP
This is a weird disc that somehow combines the cool sexy voice of Dave Varian with a mid-period Damned with a metalish guitarist. This isn't bad and I can honestly say it's good, especially since I love the Damned but no way is it as good but it'll do if you're real desperate. - Krk
Burning POB 1509, Philadelphia, PA 19103 USA

CAUSE

High Touch Intent 7 inch
My copy was warped (hint, hint, new copy). Metallic, Christian SE HC from New Jersey that this non-believer found only slightly preachy on one song. 4 songs in all; about wisdom, caring and openmindedness. While this release is well done and shows effort; I feel that SE is getting a little too clean and pristine, needing to get more down and dirty. Me personally, I'm straight and erect, screwing for change! - Pookie Musclehead
Crab Song BP 77, 75623 Paris Cedex 13, France

CHEATER SLICKS

You Don't Satisfy 7" (Red)
Too many crackles on my copy and terrible production doesn't help a pretentious band like this. Jesus, guys, get a life. - Cake
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

CHINA WHITE

Dangerzone Mini LP
This German label has been going retro-crazy re-releasing quite a few of "our" classics. Not sure if China White is worthy of that title, none the less, here it is back in print. Harmony based riff punk with all the characteristics that made bands like the Adolescents so fucking great. - Krk
Gift Of Life Turmstr. 15, 4300 Essen 1, West Germany

CHOOSEY MOTHERS

DUI 7" EP
The recording is best, quality "demo". Had it been heavier, I think this rock-punk band could have made a much better impact. Quick - chop based rock 'n roll. Not mandatory, but sing along drunkenness would be fun. - Krk
Booze Fighter POB 101551, Denver, CO 80201 USA

CHRIS CONNELLY

Stowaway 12 inch
Member of Ministry/Revoluting Cocks releases a very catchy dance track. Actually it is pretty good but Sup Pop fans might hate the lack of grunge. Too bad. - Cake
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

CLAWHAMMER

Blank Frank etc Double 7"
To do a particular cover is to say, "this (song) is important;" and indeed, the redoubtable Clawhammer has picked some groundbreaking '70s anthems which the guys really dug as teenage misfits. Most of the renditions don't take the songs any further than the originals could do (Brian Eno & Robert Fripp's "Blank Frank" being the exception), but that's not the point. These are 4 classics whipped up with love for their fans by the greatest band on earth today. B+ - Carmen
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

CLEAR

Live Stomach CD
New Zealand's The Clear have a sound and a feel all their own. Hazy, vocally lazy. Fuzzy, thickly layered guitars create a wall of deafening bop-rock, sexy and noisily romantic. The ten songs on this disk run a little too similar with the pace

stabilizing at a yielding climax. The Cure come to mind but I like to think these guys have a lot more to offer. - Krk
Yellow Bike 22 Matipo St., Palmerston N., New Zealand

COIL

Windowpane 12 inch
Coil return with a beaty new single. Should be a "hit" with dance clubs and the so called "KROQ crowd". - Cake
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

COWBOY KILLERS

7" EP
If you must play hardcore, then do it like this. Fast, neck brace face, with a strong harmony attempt and some abnormal drumming. As a whole I hear a slight Dead Kennedys influence which is cool. The vocals, not great, still hold some identity. At a 3 song dose the Cowboy Killers pull it off, check it out. - Krk
Sound Pollution POB 6072, Florence, KY 41022 USA

COWS

Slap Back 7"
Wonder if the Hawaiian Punch corporation knows that Little Punchy (TM) is featured on the sleeve, and looking more and more like Boris Badenoff nowadays? The Cows should send one in; any publicity generated from legal hassles could only help this otherwise forgettable attempt at cosmic garage nihilism. C- - Carmen
Amphetamine Reptile 2541 Nicollet Ave. S., Minneapolis, MN 55404 USA

CRAZIES

Self Destruct / I Wanna Kill You 7"
Boring. We've heard it all before. Good musicians, though. - Cake
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

CREAMERS

Not Now No Way / Mom Watches TV 7"
Serious-sounding cover of the old Pagans classic with none of the troubled goofiness of the original. The flip is something live, high in the energy department but low on songwriting. Sorry. C- - Carmen
Dog Meat GP0B 2366V, Melbourne, Australia 3001

CROWBAR SALVATION

Sack Lunch / Shotgun Blues 7"
Pizz's geeky sleeve cartoon best depicts what you have here: bland funnyrock that asks nothing of you. C- - Carmen
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

CUM BLISTER BLEED

The Rap / Blow Me Fatti / 1490 7"
Yayy - a rap single from our Beverly Hills boys; great beat / production. Best effort to date. Love the Public Enemy sample at the end. - Cake
2nd Pecker POB 6964, Beverly Hills, CA 90212 USA

DAZZLING KILLMEN

7"
The song "Bottom Feeder" could be one or two things: A. the psychotic, schizophrenic, double sided thoughts of a man brought to life with the help of dirged out, distorted guitars; a pop-a-long rhythm section and two singers, one agonizingly screaming in the background. The other calmly telling some story in a monotone, almost bored voice. Or B. these guys do a lot of bad drugs. "Numb" is a louder, uglier song that relies more on an impact than identity. Together a crazy single for you noiseheads. - Krk
Sawtooth POB 215, Wood River, IL 92095 USA

DEAD EDS

Because You Deserve It Demo
This tape is really confusing. One minute you've got some real quick melodic punk rock, the next it's a love song. I think the whole thing is kind of a joke. The lyrics are pretty funny, though. Check out "Alcalde Alcalde, 1-2-3", the tongue in cheek tribute to certain L.A. scene people. - Buckethead
Jaime Pina Fan Club 2700 Missouri, South Gate, CA 90280 USA

DEATH SQUAD

Noise Commands Respect 7"
Shit sucking son of a motherfucking damn! So far this is the third 7" I've gotten this month that was partially warped! If you're going to send us vinyl then please please pretty pretty please make

sure it's not warped! It's because I want to keep and play a lot of them, not sell them. Ok, off of sermon, on to record. This raw sounding metal thrash squad delivers the goods and eats, drinks, and sleeps in the same kind of musical territory as Concrete Sox or Broken Bones. Five head kicks against conforming, war, heroics and cocaine. Stack on the weights, these guys bench heavy! - Pookie Muscledhead
Sub-mission POB 6824, St. Paul, MN 55106 USA

DECADENCE WITHIN

Soulwound LP
Soundwise this is a cool blend of Shelter, YOT, and a bit of the slower metal found on this label. Songs are mostly medium paced and could have used a little more heaviness in the clean production. Lyrics range from well thought out to corny cliché positive rock but most are ok. There's a difference between a little positive and being a smiling zombie idiot straight out of a Walt Disney production. Hope they know what it is. Even considering all it's weak points though, this is still a good HC release. Straight edge in your face! - Pookie Muscledhead
Peaceville POB 17, Dewsbury, West Yorkshire, England WF 12 8AA

DEVIL DOGS

Get On Your Knees / Long Gone 7"
These Crypt recording artists release a poppy/ '60sish single which is more reminiscent of late '70s power pop bands like the Records and 20/20. - Cake
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

DIDJITS

Fuck The Pigs 7"
This cool new seven inch by the Digits includes a perfect note for note rendition of the classic Dickies song ("Give It Back"). Great tribute and awesome. - Cake
Touch and Go P.O.B. 25520, Chicago, IL 60625

DISCHARGE

The Nightmare Continues LP
Yes indeed, the nightmare does continue, one of the first and all time greatest "hardcore" bands insists on making fools of themselves. Long after the fact comes this, Discharge's second live album. As if the first one was worth purchasing. The back cover reads on of the driest, most unexpressing "band histories" I've ever had the "nightmare" of reading. The recording is shallow and lacks guitar volume and impact not to mention Bones is long gone. I would not buy this album new for shit. Would not support the drug habits of these "sellouts" for fuck. If you must have it, look for it used. - Krk
Clay 12 Thayer Street, London, England W1M 6AU

DISTORTED PONY

Concrete Bruises / Angel On A Haug 7"
Fuckin' hell, man. This shit is def, fuckin' loud, noiseville unlimited. Combine Big Black and the Jesus and Mary Chain in a soupy mix and you get this artful, tasty brew o' stuff. Must have! - Cake
Piece of Mind 7325 1/2 Reseda Blvd. #646, Reseda, CA 91335 USA

DOOMWATCH

Crankin' 21 / 3 Chord Opera 7"
"Crankin' 21" is a speedy metal heavy punk blast with some slower '70s metal type riffing. This puppy chomps with close to the same intensity as the debut LP, "A Symphony of Decadence", which absolutely ripped. "3 Chord Opera" is still crunchy but not as catchy as side one. Cool lyrics about life's little pleasures. Glad to see Doomwatch is still kicking out the crunch! - Pookie Muscledhead
BUF POB 14281, Pittsburgh, PA 15239 USA

DUST DEVILS

Struggling Electric Chemical CD
I fail to see reason for the enthusiasm this band has received, both from labels and followers alike. No one reading this publication is a bigger Sonic Youth fan than I, but that doesn't make the Dust Devils any more appealing. Maybe there is some kind of "cool noise band" thing over the initial hump, but I just can't get over it. Every other song on this 11 cut disc has a haunting vocal slur, a guitar texture, or harmony that brings that said NY band to mind in a much too vivid for comfort way. But hey, if you can't get enough of Sonic Youth's "Bad Moon", "Evol" or even Live Skulls "Bringing Home The Bait" this is unquestionably your band and release. - Krk
Matador 472 Greenwich St. #5, NYC, NY 10013 USA

DWARVES

Free Cocaine etc... 7"
Mostly thrash style outtakes and previously unreleased stuff from the great, great Dwarves. Psycho, glass-shattering, throat-slashing mania. Tracks sequed with sound bytes of, uh, witticisms. These guys sure think about their dicks a lot. A. - Carmen
Rough Trade 611 Broadway #311, New York, NY 10012 USA

DWARVES

Drug Store + 3 7"
Once again the Dwarves have dished up a Tasmanian Devil's onslaught of distortion, feedback, rabid neurosis, screaming and sin, lessened only by their standard dose of cavemen misogyny. A truly awesome record. Also, you better grab their old Vxxx LP while you still can find it. A. - Carmen
Sub Pop POB 20645, Seattle, WA 98101 USA

ETHYL MEATFLOW

Dancing With Pork Face 7" EP
Original. Controversial. Great production and mixes. "Silly Dawg" is going to be a monster when they get signed, I swear to God. - Cake
Spasm POB 38220, Hollywood, CA 90038 USA

EXOTERACY

EP 7"
No sucker punches here. This one walks up to your face, challenges you, and then proceeds to kick your Gluteus! 7 DIY thrash face punches that even the lack luster production couldn't keep down. Ok social lyrics about justice, religion, apathy and the right to party while intoxicated (yucky poeey). So, do you think you'd like this? Well, who asked you? Put 'em up! There Carlos Chin, are you happy now you chow mein burrito eating dork? Exo ko's! - Pookie Muscledhead
Kathartic POB 4692, Garden Grove, CA 92642 USA

FEAR OF GOD

Within The Veil LP
These aren't the Scandinavian thrash mongers but rather a metal band featuring Detente's ex-vocalist Dawn Crosby. The tunes are mostly slow to medium paced with the guitar wank-o-rama kept to a tasteful minimum. Lots of acoustic flourishes. Voice over dubs that sound like softly weeping souls. Well written lyrics that show no lame signs of Satan or partying but rather drip with sorrow and uncertainty. While this is very slick sounding and could have been a lot chunkier this is definitely metal and not the sugar coated fluff that's been masquerading itself as metal 99 percent of the time. I'd sure like some free tix next time they play as they will probably cost an arm and a leg. Just like bad whatever. - Pookie Muscledhead
Warner Bros USA

FETISH 69

Mini LP
Oh fuck, another "image" project except these trendy fucks can't make up their minds: A: industrial grunge, B: rock grunge, C: disco grunge. Either way it's way fucking boring. I'm sure it'll do good on the college charts. - Krk
Phry With Fire

FIENDS

7" EP
The Fiends are back with an even mellower disc than their last not too bad 12". This 3 songer has some hook but like the last All album, lacks any enthusiasm and just plain drags. Bland "punk" (use that term loose. Loose as a noose.) pop. Really nifty insert artwork though. - Krk
Headtrip 1925 W. Temple St. #108-272, Los Angeles, CA 90026 USA

FIXTURES

Defect LP
Fuck yeah! The long over due 2nd release from one of showbiz's hardest working bands and definitely one of L.A.'s best. 14 kickin' DIY punk/hc powerlifts with tight multi-tempo changes and great non-whiney lyrics about numerous societal ills. Newest members Lee and John make this power trio sound more focused than ever. This stomper makes me want to yell "Step aside because I'm taking over the gym!" You on the other hand make me want to puke for not even attempting to get it as you read this now. Get out of my gym! - Pookie Muscledhead
Fixtures POB 16238, Encino, CA 91416 USA

FLAG OF DEMOCRACY

Down With People LP
Monotonous fast as fuck funny punk. Shit production let me hear less than half the vocals above

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the noise. Think of typical college fare like Soul Asylum, speed it up about 3 times, and make it all sound alike. Besides me, doesn't anything cool come from Pennsylvania? - Martin McMartin Rave POB 40075, Philadelphia, PA 19106 USA

FLYBOYS

Mini LP
I sold my original copy of the LP for 5 bucks and I thought I made out like a fucking bandit. Yeah, it's that good. - Krk
Gift Of Life Turmstr. 15, 4300 Essen 1, West Germany

FREEWHEELIN' MARK ARM

Masters of War 7"
With a Dylan and semi-serious Diddley cover, Mark Arm is making a record that Iggy Pop should have made. Too bad. Eerie Dylan photo satire cover. Pre-Persian War premonition? - Cake
Sub Pop POB 20645, Seattle, WA 98101 USA

FRTZ

7" EP
This demo sounding release is too premature a release and suffers from sloppy playing and shit recording. I imagine that what Fritz was trying to do was create some sort of "critic" base from which to build on, whatever the intentions... this blows. Post-punk-rhythmic-crunch. Big deal. - Krk
Tae Jam 11 Queens Park Terrace, Brighton, England BN2 2YA

FRONT LINE ASSEMBLY

The Initial Command Tape
More digital "industrial" dance stuff. Why on ROIR, I have no idea. I'm sure this tape only label will find it within their best interest to release it on CD as well. What ever happened to integrity? - Krk
ROIR 611 Broadway #411, New York, NY 10012

GAS HUFFER

Ethyl EP 7"
Shift into fifth with these all-American fuel-ignition loonies. This is a quadruple TKO of insanity starting with singer Matt Wright, who immediately recalls Clawhammer's Jon Wahl and the finest moments of Glen Danzig (like, not recently). Tom Price establishes himself here as the definitive guitarist of the Northwest '90s - the illegitimate son of Link Wray and the Sonics' Andy Parrypa. The Huffer, along with Clawhammer and Killdozer, are cranking out the most driving, inspiring, progressive, hard-ass, and demented rock'n roll today. A - Carmin
Black Label 1506 E. Olive Way, Seattle, WA 98122

GAS HUFFER

Firebug / Jesus... 7"
I think this is the first, or one of the very first, recordings by Seattle's Gas Huffer, and it's merely a hint of the greatness to come. Matt Wright wails a crazed growl in the tradition of his Northwest foredaddies, and Tom Prince's road-demon guitar work rocks WAY out there. B - Carmin
Black Label 1506 E. Olive Way, Seattle, WA 98122

GIBSON BROS.

The Man Who Loved Couch Dancing LP
Fuck that, couch dancing is the most fucked blue ball torture I can think of. When listening to an LP like this, the only thing I can think of is how many battered livers "artists" like this must go through in a lifetime. However short that might be. Whatever. The studio side is pretty funny. Honky tonk type-o shit with lotta inserts. Oddly enough, some NWA works in. The "Roadrunner" cover is a blast. The reverse is a live jam with that beautiful punk rock couple John Spencer, guitar and Cristina drums! It's alright, probably would sound real good under the influence of something. - Krk
Homestead POB 570, Rockville Centre, NY 11571

GIRL TROUBLE

Cleopatra and the Salves 7" EP
This isn't jump up and down ecstasy, such as that "Thrillsphere" disc, that should be on your turntable everytime you're trying to seduce your best friends youngster. What you've got here are 3 formulated rockers with some spunk but not what you'd expect. If you're a fan you'll dig it. If you're not, this won't convert you. - Krk
Wig Out! POB 44633, Tacoma, WA 98444 USA

GO AHEAD

When Money Talks and Bullshit Walks CD
Punk rock with lotta sing alongs. Oi-Oi type of harmonies. The guitarist shows off too much and the rhythms are very generic. Ok, if you're into the generic HC thing. - Krk

Weird System Alstertwiete 32, 2000 Hamburg 1, West Germany

GOD AND TEXAS

Industry Standard LP
Demented, timbering rock. Irregular guitar riffs create a chainlink cage for senseless sounding vocals that spit saliva all over the place. The rhythm section plays it safe and keep it simple and distant. Song after song my attention can't seem to get off the crazy guitars which get lively punk and just plain wild. This band would probably do well with some 101% Fluids. - Krk
Love Hammer POB 10073 Columbus OH 43201

GODFLESH

Street Cleaner CD
The CD that put these English wannabes on the map. But as over developed as God Flesh's influence might be; this, their second album is a wall rattling release that can't be over looked by hardcore, grindcore or noise fans alike. (Almost) 2 year old release, now available in the States. But when will they tour? - Krk
Combat USA

GREEN DAY

Slappy 7" EP
WOW! Pure punk rock built on an undeniably pop foundation, pumped with '90s heaviness. Every song's a winner, as is every position in the lineup. The singer is the best I've heard at this stuff since the guy from the Crowd. Heck, they even have harmonies! This band is deservedly at the front of the pack of today's punkeroids, and provide a great example of the difference between doing a band for the fun of it (which there's absolutely nothing wrong with), and doing it with some real talent and musicianship involved. A - Carmin
Lookout P.O.B. 11374, Berkeley, CA 94702 USA

GROOVIE GHOULES

Hello / I Wanna Have Fun 7"
Pop punk from L.A./Sacto commuters and all around nice guys. Recorded as a 3 piece, though they're back to gigging as a 4-piece nowadays. Jeff's vocals show he's done his homework with his Nuggets collection, but both sides sound rather dated in a late '70s fashion. C - Carmin
Crimson Corpse 6727 7/8 Hollywood Blvd., Hollywood, CA 90028 USA

GROUSE

Hand Of Satan Tape
Muscular dude seek gorgeous L.A. area medium sized muscle woman of all races for deep tissue massage, etc. Send phone number, address, and picture (if possible) to Musclehead (c/o Flipside). Oh, the tape you ask. Monotonous, psychedelic NYC no wave complete with bad horns and an annoying geeky singer who probably laughs and has milk coming out of his nose. Guys, put down the joints and pick up the weights! - Pookie Musclehead
John Krummel 441 E. 9th St., NY, NY 10009 USA

GRUNTRUCK

Inside Yours
Fuck! This is such a fucking take off on Skynyrd/ Soundgarden, you'll either puke or cum. I'd do the first and probably enjoy it more. As we always say... "If you're into this type of stuff..." - Krk
Empty POB 12034, Seattle, WA 98102 USA

GUT FLOWER

Think So / Maple Leaves 7" (Blue)
Another Seattle band... and another great single. Yep, grunge, riff etc... cool. - Cake
Blow Valve 959 Harrison St. #120, Seattle, WA 98109 USA

HELIOS CREED

The Warming 7"
Third stone from the earth, you'll find "Your Spaceman", a cosmic ditty sure to spin the spurs on the boots of all you cosmic cow pokes. The title cut is more along the lines of the proven Helios Creed warped factor trip. See you there. - Krk
Amphetamine Reptile

H.P. ZINKER

Beyond It All CD
I'm trying to place H.P. Zinker. I know he has released at least one other LP but I can't seem to locate it or remember. On this, Zinkers US debut (?) he comes off like a true guitar fan playing everything from acoustic "clasicak" to metalish dirge. Some noise is touched but most remains safely planted in rock. 7 songs, most interesting, although quite long. I imagine this is a musicians band. - Krk
Roughneck USA

HALF JAPANESE

Fan Club release 7" EP

Fuck, what a weird release. Not so much the music, it's the label. This seems to be a "not to be sold in stores" fan club release! Are Half Japanese that god-like? I guess so! "I For Texas" is a primal, pots 'n pans blast of clanging with three most honky tonk vocals period. The reverse are two originals. The drum oriented "Go Go Go Go" and the more traditional, obnoxiously fun "Calling All Girls". Investigate. - Krk
Ralph 109 Minna St. #391, San Francisco, CA 94105 USA

HARDONS

Yummy LP

Like most yummy hardons, they build up to that climaxing ejaculation is short time, the only thing shorter than that is the split second of outta body "sensation". Then it's a downward spiral, one that Australia's Hardons have been tumbling down for quite sometime. Any stone-cut edge this 3 piece "power" punk band had, has turned limp and sticky. Too bad, cuz they finally learned how to spit fire and no one in the audience will be awake to see it. On the other hand, what amazing cover and insert photography. - Krk
Waterfront POB A537, Sydney, Australia South 2000

HEAVEN SCENT

The Perfect Disaster CD

Like a pussy version of Jesus and the Mary Chain. Some electric some s-not. Lotta "sexy" vocalist solo's which bore, big time. This is so middle of the road alternative, I'll bet it would do really good in the UK. - Krk
Fire

HOSS

Guzzle LP

Opening with a dragging Halo of Flies take off, Hoss loose even more footage as the following songs corner themselves into a "bar band" type of ignorant rock thing. I could see how this might appeal to a room full of redneck drunks. Neither of which I am. - Krk
Au Go Go GPO Box 542d, Melbourne 3001, Australia

ILLEGAL STATE OF MIND

Nothing's Really Important LP

Usual worn out Stoogy wah-wah only this one's from West Germany. Sappy acoustic intro kicked off a few, predictably enough. My girlfriend said the vocals sound like Gene Loves Jezebel, who I wouldn't know if they walked in right now and offered to blow me. - Martin McMartin
Musical Tragedies Muggenhofferstrasse 39, 8500 Nurnburg 80, Germany

IMMACULATE HEARTS

Everything/Grace 7"

"Everything Should Be The Way It Should Be" is an amazing Cult rip off, which sounds better than anything the Cult has done. With production these dorks could sell out! The b-side "Grace" has no hook and thus ... sucks! - Krk
No Age POB 54214, Philadelphia, PA 19105 USA

INTENSE DEGREE

Released 7" EP

Hardcore with some twists, mostly fast thrash. - Krk
Sound Pollution POB 6072, Florence, KY 41022

JAMES LEHMAN

11:16:64 LP

This self produced disk is kinda funny, varied. Sounds like a fuzzy Beatles "White" album by a man with nothing but time and money on his hands. - Krk
Extra Stimulus POB 1054, Akron, OH 44309 USA

JELLO BIAFRA

Die For Oil Sucker 7"

I should have expected such a timely release of this little "spoken mind" record. I'm not sure, but I think it just gave me a headache. Really preachy and dry. If you're way into the peace effort, you'll love it. - Buckethead
Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

JELLO BIAFRA WITH NO MEANS NO

The Sky Is Falling LP

Man, what a rippin' awesome release. Forget the DK's and pick this up for relaxing, sonic cleansing. The back cover is the best representation of the typical suburban fucked-up normal family since the back cover sleeve of the Sex Pistols 7" of "Holidays in the Sun". The best hardcore punk-

unpunk record of sorts since "Death Church".

Really. - Cake

Alternative Tentacles POB 11458, San Francisco, CA 94101 USA

JESUS LIZARD

Goat LP

Yowsah! Bands with BALLS still exist! Fresh off their new single, the Jesus Lizard unleash the ultimate Cheap Trick album. With police megaphone (still Gibby influenced) in hand, Mark E. Smith decides to join Boston only if they change their sound to MC5 brutality. The result: magnificent centipedes not afraid to extinguish the flames of the Alamo. - Cake
Touch and Go P.O.B. 25520, Chicago, IL 60625

JESUS LIZARD

Mouth Breather 7"

The Jesus Lizard have always left me lost for words and completely baffled. This band reigns supreme in their own world and on occasion make their presence known to us common folk with scarily twisted live "performances" which have yet to be matched in intensity. The Jesus Lizard exist because they have to, not because it seemed like a good idea. A band like this comes not too often and should not be over looked for one second, who knows what you might miss, or what might hit you. This single is the best the band has done and that, my friends, was no simple task. I haven't heard the new LP, but rumor has it... it kills. I believe. - Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

JOT

Now! cassette

At last some new merch from the boys who have the corner on "thrash funk" in Indiana, they've been doing it a long time and can compare favorably to Psychefunkapus. Plus they do nice fast punk, tuneful and fun, and a wild version of "Can You See Me" by Jimi. How about another tour guys, bring money this time! - Gary In.
Levin Inc. PO Box 55744, Indianapolis IN 46205

JUSTIFIED CAUSE

When Tragedy Strikes Tape

Nice package on this tape only release. 14 songs of the fast, clean "OC" punk rock. Like an early Bad Religion. Side one works good, but by side 2 the songs don't stick as well. Still, an amazing effort. I'm sure this will do great in all punks "demo" section, though it shoulda been on wax. - Krk
Justified Cause 2191 Torrance St., Semi Valley, CA 93065 USA

KLF

Chill Out LP

A combination of noise montage (ala Nurse With Wound) and spacey atmospherics (Pink Floyd's "Ummagumma") along with samplings o' shit, the KLF bravely release a completely uncommercial surreal experimental recording! Bravo! Should also appeal to you Brian Eno fans. - Cake
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647

KLF

What Time Is Love 12" EP

The press release says this is a house music "classic", and if that's the case I haven't missed much. Samplings of shit anybody with ears on their head's already tired of. Disposable boredom and bad rap that sounds dated to even this white boy. - Martin McMartin
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

KILL CITY

Secret Smile 7"

There's something special about this little record. It's not the basic tracks (late '70s French hard rock), nor is it the lyrics (trite, run-of-the-mill stuff about guns, I'm-gonna-get-you, etc.). It's the powerful vocals on "Queen Zombie" Andi Hayes; deep, throaty, growling and menacing. The lady was born to sing, and this record's got me waitin' for their next. Great packaging too; a flaming full-cover sleeve and sour-apple vinyl. B+. - Carmin
Diorysus POB 1975, Burbank, CA 91607 USA

KING KONG

Bring It On 7" EP

I've got another King Kong 7" floating around here somewhere, I remember liking it or at least not hating it. Comparing it to "Bring It On" I don't know. King Kong lean heavy on the whole Tacoma Washington primal rock'n roll, like Girl Trouble's first practice probably went. Loose, not fully together, yet fun. - Krk
Trash Flow 411 First St., Hoboken, NJ 07030 USA

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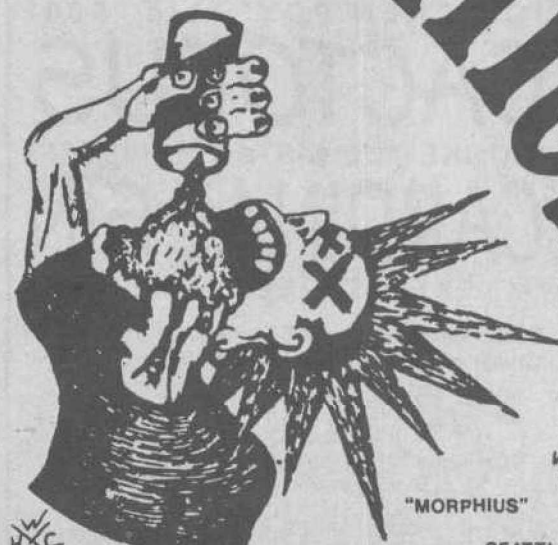
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KINGS OF OBLIVION

Waster Machine LP
 3 piece punk with lottsa rhythm and musical talent. Guitars often work hooks into giant waves of harmony, at other times the Kings take the easier way out and just plain rock. Still lottsa potential here, ay young UK Subs, Angelic Upstarts? Maybe!
 - Krk

In Your Face POB 203, Nottingham, England

KITTY LITTER BRAND CAT BOX FILLER

7" EP
 Dry, almost sleep talking vocals layed out to a jazzy "experimental" punk-rock thing. Not bad but lacks enthusiasm. - Krk
 Winther Vesterbrogade 18, 2th, 9400 Nr Sundby, Denmark

KNIFEDANCE

7"
 Not everyone in Knifedance sports long hair, this is good. Boarderin' on metallic rock and mature hardcore, these adrenalin over dosed fucks rip out a no nonsense wall of rock. I've seen these guys, the singer is crazy. Don't stand too close to the stage. Aggressive release, not bad. - Krk
 Hit and Run Records P.O.B. 44302, Cleveland, OH 44144 USA

LAWRENCE BELL & THE SULTANS

Rockin' The Star Club LP
 Routine roots rock from some frostbacks whose bio states: "if you remember the raw energy of real rock & roll, this will bring back those memories." In truth, Lawrence Bell & The Sultans bring to mind what Richard Meltzer said about Bruce Stinksteen that his work was not so much rock & roll as it was about the memory of rock & roll. I think that Meltzer's comment applies here too. It lacks the guts, the twisted inspiration, the balls to be what it strives for. In its gutlessness and anonymity, it never rises above mere nostalgia for the age of tailfins and blonde bombshells without adding anything whatsoever. And, as you could figure, it wasn't recorded at the now defunct Star Club in Hamburg (where the Beatles and Jerry Lee Lewis recorded famed live albums - and later on the Milkshakes, just before it got torn down) but a local Oshawa hall. Give me Panther Burns or Gibson Brothers anyday hands down. - Mike Snider
 Star 148 Simcoe Street S., Oshawa, Ontario, Canada L1H 4G6

LAZY COWGIRLS

Teenage Frankenstein 7" (Green)
 I can definitely relate to the lyrics of the a-side, but don't remind me because I hate being so fuckin' depressed. I love these guys. They mean it, man!
 - Cake
 Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

LEFT INSANE

Tool Box LP
 Ok, no doubt that these guys are good musicians, but Jesus fucking Christ I just don't know who the hell would listen to this stuff. Practically all jamming and guitar heroics with very little vocals, the saving grace being it's rather upbeat nature and fast paced drumming. This is like something SST would have done, but Nemesis? Well I guess they have Olive Lawn too... - Al
 Nemesis 1940 Lakewood Blvd., Long Beach, CA 90815 USA

LIBIDO BOYS

Odeprot/The Mind's Eye 7"
 Just incase yer still not hip to the Libido Boys, here's another shot for ya. "Odeprot" is an experimental backwards tape jam with weird submarine sound effects released only on their first demo. "The Mind's Eye" is a power rocker, with lottsa howl and a guitar hook that'll reel you in, no doubt. Fast, fun and clever. I really hope these Libido Boys have it in their plans to tour California soon. These guys kick ass. - Krk
 Red Decibel 2541 Nicollet Ave., S. Minneapolis, MN 55404 USA

LIFES BLOOD

Defiance 7" EP
 Abrasive hardcore, not mosh and not totally 1982 Black Flag, somewhere inbetween. Not distinctive enough for me. - Krk
 Combined Effort POB 1145 Cooper Station, NY, NY 10276 USA

LOVE BATTERY

Between The Eyes Mini LP
 This was originally released as a 10 inch on Sub Pop, if that makes any difference to you. In starv-

ing need of a charge, Love Battery play according to the proven guidelines and kick out a 6 song disc'o rock. A work which gives a little more fear than interest. Not your Mudhoney clones; no, this barber boycotting band is more along the lines of Screaming Trees, except the vocals are lifeless and the guitars lack real soul, so they try to make up for it with wahwah overkill. - Krk
 Tupelo POB 421410, San Francisco, CA 94101 England

LOVE CHILD PLAYS MOONDOG

EP 7"
 Bizarre record. Disturbing from the cover and onward. No one sounds like this, but no one has tried until now. Creepy, experimental, religious, not for the faint of heart. Scares the hell out of me.
 - Cake
 Forced Exposure P.O.B. 9102, Waltham, MA 02254 USA

LOVE SLUG

Oversoul 7" EP
 Good punk over shadowed by bad vinyl crackles. Too bad. Seem like nice guys. Ltd to 300 copies, you vinyl junkies. - Cake
 Home Groan 2440 Vineyard Ln., Crofton, MD 21114 USA

MAELSTROM

Step One LP
 Truly amazing cover and insert, art 'n photos. Such a package must have cost a bunch, which is all I can think of at the moment. Between a couple of spins of this LP I can see where Taang decided to take the gamble, which isn't much of a gamble. Maelstrom are a sure thing. Borrowing from many of today's chart busters; Faith No More, Red Hot Chili Peppers, Metallica and every platinum release inbetween, this band have the talent and ability to play fast funk rap rock and clean speed metal. All precision and perfectly punctuated. I don't particularly go for this type of stuff but I know a lot of you do - so here it is, tomorrows rock Gods today. - Krk
 Taang! POB 51, Auburndale, MA 02166 USA

MAGGIES DREAM

CD
 Jane's Addiction look aikes come off sounding more heart felt. Folkish-funkish and every other "cool" alternative category that radio might touch. Really lame shit, buy it. - Krk
 Capitol USA

MALE

Zensur and Zensur LP
 Put those rotten sneers back on those faces cuz it's time for some more '77 sounds. Mix the Clash, Upstarts and that uniquely German sound giving yourself a fair idea of what this recording from '79 sounds like. Can't tell you about the lyrics cuz get this, those zany German pranksters wrote everything in German. This band probably influenced a whole wave of German aggro rockers. Get this, you'll wank yourself for it. - Pookie Musclichead
 Teenage Rebel Gerresheimer str. 16, 4000 Dusseldorf 1, W. Germany

MANSON YOUTH

4 song EP 7"
 Evil damage. Sharon Tate on label. No redeeming qualities to mention of importance, but that's alright. - Cake
 Dr. Strange POB 7000-117, Alta Loma, CA 91701

MARK E.

Sammy Supreme My Man! 7" EP
 The back cover reads "second edition of 300", mine is numbered 453! You figure that one out. Unrest wonder boy "solo". Within the same grooves or un-grooves actually. Famous for his ability to have each song sound completely different than the other one, what you have here are over half a dozen songs of musical madness. Everything from tacky '70s lounge ballads; rock 'n roll garageyness and cosmic cuckooness with tacky keyboards helping create "atmosphere". My favorite is the spanish guitar instrumental, true to tradition. Whatever you're getting out of this "review", I don't know, but if you're half the schizo I am, check out this wild release. - Krk
 Teen Beat POB 50373, Washington, DC 90091

MASS

Pulling / Thinking 7"
 Ok, I'll bite. Mass, a fairly new group kicking up dust in the UK, have release an admirable 7". Remixed in the States by boy wonder Steve Albini and John Mohr. So yeah, you can imagine the fuzz wall of chug these two songs so boldly flare. Underneath that ear peeling production is some

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catchy upbeat rhythms and echo-line vocals, a combination that isn't too fresh but Mass have one way or another managed to call it their own. And it works like a fucking charm. Great 7". - Krk
No Blow

MEATHOOKS

Psycho Shit Machine 7"
Distorted, muffled vocals, machine like drumming and fuzzy guitars. It all adds up to a formula that has dripped its smelly self far to much. I'll admit that I like it and will recommend it to all "noise" fans, I just hope they take it further, cuz this sound no longer dents. - Krk
Disastro Mix 512 E. 82nd #4B, New York, NY 10028 USA

MEATMEN

Crippled Children Suck LP
The live stuff is funny but lacks quality, not too exciting unless you're a big fan. The "Crippled Children Suck" stuff is, of course, a blast 'o thrash. Like the press kit states "the Meatmen did it before anybody else." And not too many followed. I wonder why? My favorite cuts are the demos. Ah, what a card that Tesco. I wonder who laid out the insert? - Krk
Touch and Go P.O.B. 25520, Chicago, IL 60625

MIRACLE WORKERS

Way Back When 7"
The "Workers have always nodded to rock's past throughout their decade-long career, and this is no exception. Here is where, hard, melodic rock from the butt of the hippie era meets today's speed and energy. The production lets the "Workers fine subtleties (tambourine, acoustic guitar tracks) glisten through. A must for those who dig groovy retro stuff. B. - Carmin
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

MONSTER MAGNET

Murder 7"
Nice cover, no doubt, unfortunately all the hype behind these "drug rockers" disinflates into a limp already shot off, yanker. If you were fortunate enough to have picked up these guys Circuit 7", hold on to it fool. I've got a gut feeling everything after that will be as boring as the Hypnotics, and we all know what blue print they follow. - Krk
Primo Scree 114 West 26th St., New York, NY 10001 USA

MORLOCKS

7" EP
I am sooo fucking sick of guitar/hair pictures, specially shitty ones. Oh boy, more Stooges rip off clones. Actually this sounds more Iggy solo blues, still not worth the crust on your shorts. Creep. - Krk
Ioki P.O.B. 49503, Los Angeles, CA 90049 USA

MOTTEK

CD
German thrash, english lyrics, dying, violence, hell etc. Fast and dull all at once. - Martin McMartin
Rough Trade 611 Broadway #311, New York, NY 10012 USA

MR. FLOPPY

100,000 Morrisseys 7"
I'm always amazed at the lengths people will go for a joke, whatever. The drumming really creates the back bone with an almost digital beat. Fuzzy hook like guitars and fairly interesting "sandy" vocals. Not bad and maybe fun but the songs both tend to last too long. - Krk
Waterfront POB A537, Sydney, Australia South 2000

MUMMIES

Out Of Our Tree 7"
Almost a tribute to a couple of Northwest '60s classics by some Northwest dudes. The recording goes for the transistor radio sound; they must've hung one shitty microphone over the entire band and laid it down live in one take. Worth the price for the sleeve alone; the band apparently comes out dressed up in bandages just like - you guessed it - mummies. The most hilarious sleeve I've seen in years. B. - Carmin
Estrus PO Box 2125, Bellingham, Wa 98227 USA

MUMMIES

Shitsville 7"
The Mum's continue their '60s schtick, but take a big step downward. Other than their tribute to Billy Childish, "That's Mighty Childish", the songs aren't too hot and they've deemed it necessary to repeatedly trash punks and women (especially women) in their lame, stupid liner notes. They

must just be trying to be funny, but they're not, and this one's goin' straight to my trade in stack. C. - Carmin
Regal Select POB 986, Issaquah, WA 98027 USA

MY BLOODY VALENTINE

Tremelo CD
If sex could speak then it would sound like My Bloody Valentine. Definitely the most abrasive and damaged (mentally) band to ever play in the U.S. They fuckin' rule and write some pretty interesting and original material. Don't try to decipher their lyrics, though, since they're completely unintelligible and surreal to boot. - Cake
Creation

NOFX

Ribbed LP
One look at the cover and I was hooked. Sort of a giant sized Trojan rubber package. What's inside is equally appetizing. Lots of tight stops, funny lyrics ("Shower Days" rule) and those annoying vocals. A good follow up to S&M. - Buckethead
Epitaph POB 6201 Sunset Blvd. #111, Hollywood, CA 90028 USA

NAIVE

Switch Blade Knife LP
Russian punk band with very obvious Pistols and '77 punk influences. Good production and musicianship are a plus and make up for a pretty prototypical punk rock release. It IS 1991, you know, but they ARE from the Soviet Union, tool - Cake
Maximum Rocknroll POB 288, Berkeley, CA 94701 USA

NATION OF ULYSSES

7" EP
There seems to be quite a buzz roaming about this new band. Listening to their debut 7" I can see where some of it might be true. Chaotic "un-influenced" like, the Nation of Ulysses compile an odd jazz edged "hardcore" band which uses its instruments in the most primal of ways, which give it a fresh but sloppy sound. Lotsa emotions in the young pissed off vocals. Live I'd imagine this must take on quite a wall of mayhem, but on this 3 song release there is lots of room for growth. Still a documenting release for a band that will one day dent ears around the U.S. or break up tomorrow. - Krk
Dischord 3819 Beecher St. NW, Washington, DC 20007 USA

NEIL SMITH

Master of Puppies 7"
More laughrock from the mastermind of the late band Stevie Stiletto, definitely following in the footsteps of that other Hoosier guy Dave Letterman. Has a cover of "Missionary Man" for all you Eurythmics fans, plus three other wacky toonz, pure trash and Neil admits it in writing. - Gary In.
Razor Records c/o B.Smith, PO box 865 San Francisco, CA 94101

NIP DRIVERS

7"
Amazing full color cover 'n wax too. The Drivers, wreckless as their reputation, stumble back into the spotlight with this admirable disc. Guitar constructed punk rock with a fair amount of "Cruz" influences. Fast, pop-dominated structures, "capt the Drivers have more of a howl on the vocals. Not mandatory but worth your cash no doubt. - Krk
No Reality PO Box 10383, Torrance, CA 90505

NO FISH ON FRIDAY

LP
Very European sounding punk/HC with some catchy hooks, though not quite as many as I would like have liked. Something about the vocals that didn't leave a big impression on me. Decent social lyrics come in a booklet along with some interesting characters. Overall this is a decent effort but not grand. - Pookie Musclehead
Sacro Egoism Potschnerng 9, 2500 Baden, Austria

NO TALKING

Ride 12" EP
This very productive L.A. based (?) 3 piece rock'n roll group have all the makings of a very successful band. Cool, almost romantic vocals, easy to follow rhythms and catchy guitar riffs. The only problem is... every 25 year old outta college who can't find a real job. "Joe" in America is in a band just like this. They all deserve to get a big fat contract and a bunch of girl groupies. Too bad they won't. - Krk
Chicken Box 1615 Wilcox Ave. #1354, Hollywood, CA 90078 USA

CRANKSHAFT

6 song 7"

Pretty mediocre release by a band that tries their hand at a number of different styles. Kinda flat mix on the recording doesn't help matters. I could see that their energy would be pretty cool live. - Al

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NOVA MOB
 Admiral Of The Sea CD
 First listen, complete "college" rock, hook, dry vocals and... and... and that's about it. Then right before I toss it in the garbage I noticed a familiar name: Grant Hart. Oh fuck, is this what he is up to nowadays? Better off on drugs, dude! - Krk
 Rough Trade 611 Broadway #311, New York, NY 10012 USA

NUISANCE
 II 7"
 Two songs, one is an alright punky thing, very much along the lines of the other "pop" bands this label hosts. Not bad, just not very distinctive. The other song is a mellower "bluesie" thing which is supposed to generate some type of emotions I guess. Good if you're into the whole Berkeley pop thing. - Krk
 Very Small POB 8223, Emeryville, CA 94662 USA

NUNBAIT
 The Hub Mini LP
 Produced by Stu Spasm (Lubricated Goat) but not nearly as twisted. These guys sound nothing like the God Bullies yet they share that "psycho" image and paranoid sounding singer. The music is lifeless rock 'n roll with some moments of weirdness. Tame. Uninspired. - Krk
 Waterfront POB A537, Sydney, Australia South 2000

OF CABBAGES AND KINGS
 Basic Pain Basic Pleasure LP
 Heavy grinding white noise very much in the same vein as a lot of Touch & Go stuff. Diane Wilzien's vocals sound like Linda Blair on a veritable salad of shitty street drugs being poked with a plunger while also being possessed by a perturbed Pazuzu. Ex-Swan Algis Kyzis pulls off the abrasive grindcore repetitive bass grind action much better than the highly over rated Melvins. The melodic touches that pop up here and there among the overall chaos harken back to Joy Division. Fans of Jesus Lizard and Killoeder will want this more than I need a bong hit right now. - Mike Snider
 Triple X 6715 Hollywood Blvd. #284, Hollywood, CA 90028 USA

OLIVE LAWN
 Sap LP
 Olive Lawn are the self proclaimed "retro" band and they know it. This record is a good example of the muck Sup Pop stirred up making '70s hard rock cool again. Don't get me wrong, I like a lot of that stuff, especially when it's blended well with some punk sensibilities. This is not. This is just bad '60s/'70s, MC5 clone rock with all the trimmings. - Al
 Nemesis 1940 Lakewood Blvd., Long Beach, CA 90815 USA

OMNITRON
 CD
 The sticker on this one reads "harder than Slayer, heavier than Prong, more original than the Red Hot Chili Peppers" the only problem is... I don't think Slayer is hard, Prong is heavy and the Red Hot Chili Peppers aren't original. But you get the picture, blurry as it may be. - Krk
 CBR Box 6038, 12636 Hagersten, Sweden

ONE 2 ONE
 7 inch
 An odd but fun country "intro" gives way to 6 English HC romps with a mostly Yankee SE feel to them. "Noughts and Crosses" is a wee bit grindcore. Swell lyrics too. Why gosh, I think it's just peachy! So how come all these HC kiddies love Calvin and Hobbes so much? - Pookie Muscledhead
 Yukon Hol 40 Hilderthorpe, Nunthorpe, M'Bro, Cleveland, England TS7 0PT

ONE THIN DIME
 Quattro 7" EP
 I finally got to see this band play at my club, U-Gene's the other night. The seemed a little pissed and had some negative vibes pumpin' from the amps. The vocals, live, sound rougher and just plain harsh. The music was the same as this 4 song debut release. Fast rock 'n roll with lotta early punk influences. Not too Minutemenish but the jammin' rhythm section was tight. This single won't pave any new roads but the ones it does travel on are worth the trip. Extremely cool packaging too. Not bad. - Krk
 Pagan POB 616, San Pedro, CA 90733 USA

OUTCRY
 The Buffalo 7" EP
 Not here, not there, Red Decibel has found inter-

est in re-releasing some cuts from Outcry's Positive Force LP. Metalish-pop with punk fury and execution. If you don't have the LP, I recommend this guitar dominated rocker. - Krk
 Red Decibel 2541 Nicollet Ave., S. Minneapolis, MN 55404 USA

OXYMORONS
 Tape
 10 decent originals about drinkin', wasting time, and loneliness plus a competent cover of "Folsom Prison Blues". Kinda down home feel like a punkier Rank 'N File or what some of those Gilman wimps sounded like when they were starting out. Just like some of the Gilman losers this band could develop into something quite cool. Only two songs, "Idiot Box" and "Another Lonely Day" really stuck. Hey gang, I don't mind bands that advocate drinking, but drinking beer (yuck)! Next time advocate drinking straight orange voice! - Pookie Muscledhead
 Oxyamorns 1089 Forest Dr., Dayton, OH 45385

PASTELS
 7"
 Inspired and fitting for the K-Pop underground label. The Pastels sing the nasal congested vocals to a swirling "untuned" guitar kaleidoscope of pop, which comes off psychedelic and hypnotically fun. The cover of "Different Drum" could have done without, still, a splendid slab 'o fun. - Krk
 K Box 7154, Olympia, WA 98507 USA

PENETRATOR
 LP
 Another thrash LP... another speedmetal LP... another... snooze. - Martin McMartin
 New Wave APMC BPN 6, 75462 Paris Cedex, France

PICKETTS
 7" EP
 Ok country like stuff with female vocals. The one out that doesn't leave this tossable is the Clash's "Should I Stay Or Should I Go", funny! - Krk
 Poplana POB 95364, Seattle, WA 98145 USA

PIGFACE
 Spoon Breakfast 12" EP
 It's hard to lend an ear, as soon as the metallic riff is followed by digital drumming creating an "industrial disco" groove, all I wanna do is puke. Then to finish it off come the distorted, megaphone vocals. Admittedly, Pigface have some twists and an identity, as much identity as this genre will allow. It's just not too impressive and what David Yow is doing on this project, I don't know. - Krk
 Invisible POB 16008, Chicago, IL 60616 USA

PLASTICLAND
 Let's Play Pollyanna LP
 Does anybody still remember when these guys were actually good? "Radiant Fuzzbox Wig" is some ok sub-Status Quo or maybe even the better of the late sixties Moody Blues cuts, ordinary Anglo psych retro, but the other cuts on this EP aren't even up to that level. Yawm. - Mike Snider
 Repulsion USA

POISON IDEA
 Taken By Surprise / We Got The Beat 7"
 Great new powerhouse single by the ugliest band that could have ever existed. The Gogos cover is a cute piece of work. - Cake
 Sub Pop POB 20645, Seattle, WA 98101 USA

POLLEN ART
 Rivers of Fire Mini LP
 I always stop and wonder, when a good bands runs out of inspiration and drive like 7 Seconds or Husker Du, what idiot still likes them? Well, search no further. 7 songs of emotionally electric/acoustic rock 'n roll. Lotta "seriously, I'm hurtin'" lyrics. These guys even go as far as to ruin "Girl Who Lives On Heaven Hill". I'd imagine one or two of you will like this, but if you do and you're younger than 30 years old, you've got a problem. - Krk
 Mindpower Ontario, CA 91962

POP DEFECT
 "Puro Desmadre" / "That Was It" 7"
 I don't like to review too many Flipside records cuz I don't want it to seem fixed, bullshit, whatever. Sides, I'm not hip to many of these bands anyways. But Al's been picking up some of these best L.A. has to offer. I can't let these two (along with Sandy Duncan's Eye 7") gems go unpunished. This has to be the best disc Pop Defect has released since the "Devil in My Zipcode" 10". "Puro Desmadre" has a guitar base that is Ven-

tures oriented but driven with drunken distortion, so much hook and appeal I'm beginning to feel like an ass for not paying more attention to these determined locals. Great songs. Excellent single. - Krik

Flipside Records

POSSOM DIXON

Watch That Girl Destroy Me 7" (Green) L.A. needs more sensitive/serious bands like this. The A-side is a hit if I ever heard one. Real powerful stuff that ANY sensitive person can relate really to fully. It hurts. man. - Cake
Freak Scene 12228 Venice Bl. #123, Los Angeles, CA 90066 USA

POST MORTEM

Ring Around The Rectum 7" EP
Bad vibe - grunge punk, Post Mortem have a sin-ister edge that is funny and twisted in the same breath. The vocals sound sandy and sick. A lot of weight is carried by the guitarist who is capable of simple plop - a long dirge metalish leads or punk rock. All of which is catchy and well executed. For some unexplainable reason I like this, like a bad horror flick. - Krik
Taboo 57 Chester rd., Belmont, MA 02178 USA

RAKE

Demolition rock mucked with over layered instruments, all of which seem to have at least one effect hooked up. Brings to mind a more punk rock early Butthole Surfers. Pretty good debut. "Cow Song" has an especially diabolic noise break which sounds like some effect an early Chrome record might exhaust. - Krik
L 6124 Dory Landing Ct., Burke, VA 22015 USA

RAMONAS

Out Of The Basement LP
With a band name like this, what do you expect? Yeah, well this all girl band really sound about as much like the Ramones as they do a lot of the other punk era rockers of that day. It's just too bad they weren't around back then. Nevertheless, this 8 song 45 RPM thing blasts along nicely, with a slow or originals and some obscure covers. If you like it like this, then the female players, especially the vocals are an added treat. - Al
Detour 237 8th Ave., San Francisco, CA 94118 USA

RATS OF UNUSUAL SIZES

Can't Call You 7"
"Flipper Is Dead" the b-side to this singles club release is a classic punch-rock song with lotta guitar bashing and obnoxious howls. The type 'o' stuff that Rat's full LP was made of, and do you own that? The title cut is funny but lacks thrust. Still, with this release I finally broke down and joined the club. I couldn't stand the chance of missing Alice Donut, Reverbs or Youth Gone Mad. Check it out kids. - Krik
Vital 81 Second Ave., New York, NY 10003 USA

REACTION

The End! 7 inch
Hey remember guys you promised me a hot date with Miss Fresno Tractor-pull I gave you a good review, so here goes. Five heavy SE sounding HC songs mixed with an emphasis on the bottom bass end. "The Race", a song against black and white racism rages hard with way catchy bass line. Ok social lyrics and blue vinyl from the home of the Fresno Indians (Armenians). So where's my date? - Pookie Musclehead
Ragin' 639 East Olive Ave., Fresno, CA 93728 USA

RECORDS

Paying For The Summer Of Love LP
Little did these late seventies UK power-popsters know that their sound would become the most over worked of the decade to follow thanks to some rip off artists in Athens, Georgia who com-

pletely ripped off their sound almost note for note, thereby creating a phenomenon which anguished untold amounts of college radio listeners over the course of the decade. Indeed, the Records were to Michael Stipe and Co. what Uriah Heep was to Boston, for those of you who unfortunately remember. But just because it came out first, still doesn't make it good, especially the second time around. - Mike Snyder
Skiyclad POB 666, Middlesex, NJ 08846

RED SCARE

Street Life 7"
And by popular demand, the re-release of the entire (?) Poshboy catalog, some in their original form, others one sided off-shoots from "lost tracks" or taken off compilation records. Either way your rent money spent. - Krik
Posh Boy POB 4474, Palm Desert, CA 92261 USA

REIGN SANCTION

Broc's Cabin Cassette
"...they're kids and they play like kids" says their press kit (Ah! The advantages of working for an indie label!). Ok, it is grungy (sorry Paul!) and has mucho wah-wah and feedback action to go along with it. Yep, head banging a la mode and produced by Kramer to boot. Hair music. - Cake
Sub Pop POB 20645, Seattle, WA 98101 USA

RESIDENTS

Stranger than Supper LP
I try to have respect for these longtime freaks but I can't help but to think the Residents have long over stayed their eviction notice. Still, I imagine a lot of you "fans" out there will be curious as to what is going on here. This is some live (1971!) some studio, some unreleased cuts and what not. Most of it is recent. I imagine this release is a "see how little we've strayed from the original blueprint". What ever the case, the Residents are wall paper country as far as this release is concerned. Oh well. - Krik
Uwer USA

REVEREND HORTON HEAT

Psychobilly Freakout 7" (Blue)
A-side is great speedy rockabilly. B-side is too reminiscent of the Stray Cats, though still good nonetheless. Have Rev. Horton Heat play at your party! - Cake
Sub Pop POB 20645, Seattle, WA 98101

RIDE

Nowhere CD
The first 2 or 3 songs have that "Manchester" pop sound. Ride sway heavily towards psychedelic fuzz textured rock pop. Maybe a less dance version of the Stone Roses? The drag shifts to pull and the up beat reasons Ride are fun begin to take this release down into the bottomless pits of boredom. The dry, not really, "romantic" vocals become drowsy and the guitars begin to get lost in a constant hummmmm. Not bad. Not that good either. - Krik
Sire USA

RIK L. RIK

Teenage Destiny 7"
One of my favorite arrogant Hollywood bad boys who has done very little worth framing. Still he hangs. Romantic ballads are what this man seems to prefer, but fails in comparison to the "Beach Blvd." LP. Is that on CD? A fun 7" to own (one sided), maybe even purchase. - Krik
Posh Boy POB 4474, Palm Desert, CA 92261 USA

ROCKET FROM THE CRYPT

Paint As A Fragrance LP
Much like the young Rikk Agnew, "Speedo" is to the San Diego "punk" scene what Rikk was once to the early O.C. punk scene; Adolescents, Christian Death, DI. Speedo, you ask? He swung six strings of coiled, untuned guitariness for that sadly split up Pitchfork, is currently jamming again with Rickfark in a band named something like "Run Like Jayhoo" (who are rumored to be really hot; I'll buy that) and somewhere inbetween is Rocket From The Crypt. Who, now that I squint and

strain, remember seeing at Hollywood Live maybe six months ago. If I could muster up an opinion of that particular gig, it would have to be a so-so one. Thick, guitar based rockin' pop with smokers vocals and a fashionable babe, strictly for backup "ooohhs". But that was quite sometime ago, since then RFTC have stumbled onto 10 rock solid songs, all of which are documented on this very nicely packaged debut LP. Starting off with the essence draining song "French Guy" with the lyrics "there's a girl on my pillow, staring at me with those baby blues and she's whispering sweet nothings, and they don't mean nothing... school ain't shit, I read it in a book." Silly as they may seem, Speedo somehow manages to stir up tear jerking urgency in his voice, while his guitar playing creates slithering rhythms and magnetic harmonies. This lethal brood runs wild and unexpectedly throughout the first 5 songs. Side two unloosens even more with the over sporadic "Evil Party". But the pace is once again harnessed to an upbeat densely dance of orderly symmetries and heavenly backup vocals. Listen, before I blow a fuse trying to describe this disc, why don't you just go fucking but it. If you don't like it write me and I'll print your letter. Good night. - Krik
Headhunter Records

ROOT DOCTORS

Welfare Check 8" flexi
Decent rockin' blues in the tradition of Thorogood, the Count Bishops, etc.; but a bit too clean. B-. - Carmin
Root Doctors USA

ROYAL TRUX

Twin Infinitives Double LP
Experimental guitar feedback excursions led by good 'ol Neil Hagerty (ex-Pussy Galore). Reminds me of early Throbbing Gristle and the past experiments of Current 93 / Nurse With Wound. Fucked up beyond belief and WORTH hunting for. Noise-noise-noise-holy-noise. - Cake
Drag City POB 476867, Chicago, IL 60647 USA

RUDY SCHWARTZ PROJECT

Bowling For Appliances LP
Stupid comedy goof rock noise with unfunny songs about Bob Ewbank's and Ernest Borgnine. Waste of time. - Martin McMartin
Musical Tragedies Muggenhofferstrasse 39, 8500 Nurnburg 80, Germany

SACRED MIRACLE CAVE

12 inch EP
"Liquid In Me" is a cool, psychedelic, echo guitar type of jam. The reverse has two really tame acoustic things which lack a-power, b-soul. But fuck, this band has a few releases, someone must like it. - Krik
Ubir Unit 4, 26 Sternhall Ln., Peckham, London, England SE15 4NT

SANDY DUNCAN'S EYE

"525 NTSC"/"SUB" 7"
Sandy Duncan's Eye is a group I've been familiar with for many years. At first I gave them credit for determination, not much above that, but it seems as though a few years of brooding has finally boiled over. Sandy Duncan's Eye are one of L.A.'s top 5 prospects for a musical revolution. Playing punk inspired beats with fuzzy, dance hidden guitar hooks. The vocals have that "mega-phone" hiss, which only adds to the bands ever growing uniqueness. The reverse, "Sub" is more yielding to the Blackbird drone, which I like. You want to know where I'm placing my chips on the L.A. gamble? Right here buddy. - Krik
Flipside Records

SCAREY ANDREW

7" EP
U.K. like jangling guitars. "Oh so sweet" vocals, catchy, fun and upbeat. A definite hit. Only 600 made so act quick. - Krik
Teen Beat POB 50373, Washington, DC 90091 USA

SCARLEY DROPS

7"
Simple, fun loving pop. "Sweet Happiness" is actually a worth while tune with a fun bass line and cool guitar twangs. Side two is a little too limp. Not bad. Not great. - Krik
Harriet POB 649, Cambridge, MA 02238 USA

-THRESHOLD-

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VIDEO PRODUCERS

TANGENT VIDEO MAGAZINE is developing a video show to be aired on San Francisco's channel 25 public access television. TVM plans to provide alternative television access for band video demo's, self labels, and indie labels unable to air on major television access. Also seeking video documentary shorts, interviews, news(in any medium) video art, and/or anything scene related. Standard VHS-no 8mm please! Video distributors-let's talk! Please send all materials and correspondence to: Tangent Video Magazine P.O. Box 4946 San Francisco, California 94101

SCHLONG

Limp 7" EP
Smoke pot dude, and your music might sound like this... and is that free cannabis here with the record??? - Cake
Very Small POB 8223, Emeryville, CA 94662

SEAWEED

Seaweed / Carousel 7"
"Carousel" has a relentless crunch of a break that brings to mind the enthusiasm for early Sub Pop explosions. Plus the soul searching vocals. What I like about Seaweed is that the band doesn't seem to be guitar based (although the guitarist does rock) instead the entire band are behind the drive. "Deertrap" has more harmony but keep ya moving with rough, almost 3-D rhythms. Great single. - Krk
K Box 7154, Olympia, WA 98507 USA

SECRETS OF CASH AND CARRY

Mr. Yipe LP
Putrid flute-tambourine-acoustic folksy bullshit. Who sends this??? - Martin McMartin
Rough Trade 611 Broadway #311, New York, NY 10012 USA

SECT

The Beast / Don't Look Back 7"
Crunchy, echoy - for some reason I hear some Gun Club in here. Pseudo guitar orchestra shit, yummy. - Cake
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

SHOCKLORE

7"
Weird. Shocklore seem to be stuck in between "commercial" speed metal and hardcore thrash. What they do, they do it well and some songs even sound good. Side 1 especially shines with excellent guitar work and well balanced rhythms and trade offs. Side 2 isn't as distinguishable. - Krk
New Wave APMC BPN 6, 75462 Paris Cedex, France

SHONEN KNIFE

Pretty Little Baka Guy / Live CD
This 3 piece, all girl, all Japanese pop-punk combo are back - but they never really left. "Baka Guy" was released by a label that somehow disappeared some years ago, now this reissue CD also contain 8 different live tracks. If you love their innocent lyrics and devastating pop hooks, then don't miss this! - Al
Gasatanka 8033 Sunset Blvd. #2642, Hollywood, CA 90046 USA

SHOTGUN RATIONALE

Who Do They Think They Are LP
These guys from Minnesota must have left the 100 dollar check out of my demo. Nothing else could explain the enclosed book of glowing reviews for this. Imagine someone as washed up as Maureen Tucker (Velvets) producing some has been songs about "heart and heroin". Cliches abound, oh-so-sensitive ballads and mainstream commercial indie-rock. - Martin McMartin
? Canada

SIDE SHOW

Mini LP
The song "Down" has some interesting twisted guitar bashing, like a Pitchfork outtake. Unfortunately the rest of the record drags with dramatic shouts of releasing "frustration". The music is a moody mid-tempo post-punk "emo" thing. Flunkies from the Soulistic school of "artistic release". A good effort but captivating it's not. - Krk
Gaulfield 5701 Randolph, Lincoln, NE 68510

SILVERFISH

Fat Ad LP
Like a hardcore Plasmatics and a thrasher and speedier early Black Sabbath... they fucking jam, man. Blur... arghh! A pretty surreal punk record with great production and weird-ass mixing accomplishments. Wonderful. - Cake
Touch and Go P.O.B. 25520, Chicago, IL 60625 USA

SISTER DOUBLE HAPPINESS

Don't Worry 7"
Killer stuff from one of the best bands on the planet. "Don't Worry" is righteous rock'n'roll great lead vocals, b.g. vocals, song writing, arrangements, playing, recording, everything. This band means what they say, and they say it well. The flip is pure country blues - acoustic

- and a great testament to SDH's depth. You'll need 3 copies of this record: one to play till you wear it out, the second to begin playing after the first one's shot, and the third to give to some stranger to turn them onto this sweet, deadly band. A. - Carmin
Sub Pop POB 20645, Seattle, WA 98101

SKATENIGS

Chemical Imbalance / Damage 43 12 inch
Wow. A Big Boys cover on the flip (awesome) and a great original on the A-side. Sorta like a more powerhouse Beatnigs. Great spoken word intro ala Jello Biafra... but it's on Wax trak! See, it's not just a disco label you longhairs! - Cake
Wax Trax 1659 N. Damen Ave., Chicago, IL 60647 USA

SKULLFLOWER

Slaves 7"
Huh? What? "I don't understand this thing at all..." so it must be great?! Damaging, drug induced noise amid slow, Bonham like drumming w/ Genesis P-Orridge vocals on side B. A worthy addition. - Cake
Forced Exposure P.O.B. 9102, Waltham, MA 02254 USA

SLOBBER

7" EP
Songs like "Bobbys On The Prowl" and "Hangover" have dark alluring rhythmic breaks which help make this "grindcore" release a lot more distinguishable from the pack. Plus they don't sport the dirty-stinky visuals which lost their shock value about 5 years ago. Not bad. - Krk
Deep Six POB 6911, Burbank, CA 91510

SMASHING ORANGE

7"
Trying hard but failing even harder, Smashing Orange attempt to create a psychedelic-hypnotic-bash 'o blues. Like Opal. Aside from the fact that Sara "Orange" hasn't a third the howl of that sexy Kendra Smith. The music here is second rate, barbiturate pop, with little hook and less soul. - Krk
Ringers Lactate POB 5012, Long Island City, NY 11105 USA

SMASHING PUMPKINS

Tristessa 7"
"Tristessa" has a guitar line that screams Big Drill Car, 'cept these hair heads have a lazy vocalist and a lot more blurriness to the guitars. The reverse is some kind of a ballad or whatever term you want to use for a boringly soft shit. Skip it. Hold out for the Hole 7". - Krk
Sub Pop POB 20645, Seattle, WA 98101

SMUGGLERS

7"
If you love that garage-harmonica dominated "fuzz rock" then look no further. You missed out on this one Martin McMartin! - Krk
Narrowwar POB 27021, 1395 Marine Dr., West Vancouver, B.C., Canada V7T 2X8

SO MUCH HATE

Seein' Red LP
Metalish-hardcore. Ok. Some harmony and "mature" breaks. I'm sure lots of kids will love it. Vocals suck though. - Krk
X-mist Buler Str. 5-7277, Wildberg 1, West Germany

SOFA HEAD

7" EP
More rock-punk from this very productive group. The have undoubtedly come a long way since their first LP which was fuzzy and varied in musical styles. This 4 song EP is the same basic formula. Fast catchy guitar based punk with every other song going reggae and/or pop. Not bad, probably really good live. - Krk
Profane Existence POB 8722, Minneapolis, MN 55408 USA

SONIC VIOLENCE

Jagd LP
Sure these guys love their shaved heads and Doc Martins but they certainly don't play Oil! Imagine Killing Joke's self entitled first LP crossed with Godflesh's "Street Cleaner" LP. Imagine a large muscular arm grabbing you by the back of the head and

rubbing your face up and down against a cheese grater till there's nothing left. Heavy and painful! - Pookie Muscledhead
Peaceville POB 17, Dewsbury, West Yorkshire, England WF 12 8AA

SOUND OF MY VOICE 7"

Really wild (actually not) release for this label. SOMV is a simple soul searching acoustic thang which doesn't stake any new territory - instead they skip through daisy land mines. Confused. - Krk
Noiseville POB 124, Yonkers, NY 10710.

SPEIRMBIRDS

Thanks - Live LP
I consider the Spermbirds to be quite an impressive hardcore unit. Tight and creative, but this live LP is really lame. The recording is ok, little muffled, but still good. But why bother? Not to mention the stupid cover, which thanks like 200 people. Skip it. - Krk
Dead Eye Zweibruckerstr 43, 6650 Hamburg, W. Germany

SPIDERBABY

Looking Up Your Dress 7"
Surprisingly weak offering from one of Hollywood's most popular and hip bands. Laurie Fookes' keyboards are virtually absent from the mix. If you check the college radio charts of the early '80s, this would've fit right in; it's got that "sound" sea green vinyl. D+ - Carmin
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

STICK FARM

Doors of Perception 7" EP
More uninspired punk. Some harmony but no thrust to back it up. Worse than what the Clash did. - Krk
Weed Sonnhald 45, 7800 Freiburg, West Germany

STRAINED EXISTENCE

If I Wanna I Will Tape
Very well played punk/hc on this posthumous 9 song release. Good lyrics that are on the very down side of things showing lots of anger and disgust. The only problem is that the limp production kinda stops the vocals and music from putting forth these feelings. A large E for effort. - Pookie Muscledhead
T-Stone POB 4029, Bethlehem, PA 18018

SUCKDOG

Kill Ralph 7"
This is actually almost a song! Tape loop weirdness with Lisa at her childlike best screaming some gibberish about killing Ralph Records. On the other side is an amazing wax etching that compares to the "Garage Monsters" 7". Not mandatory if you're into music, but if you're a freak with extra cash... buy 2 copies. - Krk
Ralph 109 Minna St. #391, San Francisco, CA 94105 USA

SUMPPFAPSTE

See What It Is LP
West German outfit that wouldn't disappoint any old Stranglers fans, I suppose, but then again the cheesy keyboard and shout along choruses made this sound crusty as hell. English lyrics. - Martin McMartin
We Bite Gonniger str 3, D-7417 Pfullingen, West Germany

TAD

Jinx / Pig Iron 7"
Yep, he's back... with a vengeance. The behemoth motherfucker that is Tad. "Nuff said (Geo, I knew that I'd quote the creator of Marvel comics some day.) - Cake
Sub Pop POB 20645, Seattle, WA 98101

TARGET 13

Rodney On The Roq / Jokes On You 7"
In honor of the second most famous and deserving major radio DJ, Target 13 recorded this rocker. Matter of fact, there were quite a few bands who immortalized this dude. The reverse is a demo sounding rock'n roll almost metalish song which is dated 1990! Weird. - Krk
Posh Boy POB 4474, Palm Desert, CA 92261 USA

TAV FALCO'S PANTHER BURNS

Surfside Date 7"
Let's go surfin' now with Tav & the boys as the rip and trip through some pretty fun stuff, Razorback-style, on the A side. The 'Burns are in top form here in their crazy exquisite down-home renderings of other people's songs. However, "Fun Mob" is an angry commentary on the "Central Park Jogger" nightmare, and probably the first R&R record to address the subject. Sonically speaking, it sounds a helluva lot like the seminal '77 punk hit "Ca Plane Pour Moi", but I doubt the resemblance is intentional, which just makes it all the more profound. - Carmin
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

TAV AND GABBY SHOW

I Can Help / Girl From Firenze 7"
Wacko Memphis blueshound Tav Falco lets a bunch of Euros back him up on this one, instead of his usual Panther Burn coterie. The result is a weird, folksy remake of Billy Swan's 1974 #1 hit on the A side, with the limp, violin-laced "Firenze" saved only by Tav's inimitable vocal talents. - Carmin
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

TEN 'O SEVEN 7"

Kinda lost in some sort of pre-punk "pop" thing. Simple pop along drumming with hook based guitar works and a singer that almost deserves that title. Nothing worth playing again. - Krk
Excursion POB 3103, Bellingham, WA 98225 USA

TERMINAL CHEESECAKE

LP
These guys do a dragged out, fucked up cover of "Sex Bomb" that should have Will Shatter grinning in his new home, six feet under. It's this type of primal popalongness that Terminal Cheesecake construct, then tear down. Lotta echoed voices hypnotize and chirp while percussion dominated jams get psychedelic with guitar wahwah or come off industrial with louder, more piercing effects. Not a purty vision. - Krk
Willja Records 130 Talbot Rd., London W2 England

THOMAS JEFFERSON SLAVE APARTMENTS

7" EP
This don't stand the hair on my balls as the previous disc, still a sensation comes. The recording is so horrible, it's almost brilliant. Almost. Hypnotizing lazy ploppingness and sharp cutting guitars that seem to be the only sober instrument on this release. Blues like garage jams that work, I don't know how but they do. Weird shit, folks. - Krk
TJSA 1992-B North High, Columbus OH 43201

THOSE MELVINS

Elmer Season LP
God this sucked! Safe, jangly ballad shit. Real cute. - Martin McMartin
Turn Of The Century POB 65, New Britain, CT 06050 USA

THREE LEGGED DOG

Loaded LP
Hard garage punk that nods at the Stooges thang. Yeah, these guys seem to bypass the catchy hooks and drive straight to the raw power. Lyrics are just as straight on and simple as the tuneage. If this is your cup of Joe, then by all means hold out those Bonus Cups cuz the Dog's certainly pouring! - Pookie Muschead
Bomp POB 7112, Burbank, CA 91510

TOOTH & NAIL

In Hysteria EP
Jeez, records like this challenge me to write something intelligent for a change, shoulda took some more writing courses in college.....jessee, adjectives: Cerebral, ethereal, artistic, ok, but with a nice hard edge. Stylish looking, stylish sounding, great production and musicianship (the band includes a violinist!). Three songs. Not punk rock. Not glam rock. I don't know

enough to compare them to somebody, although the one instrumental does sound kind of like Cocteau Twins sans vox. Hell, it's a good record, get it and tell ME what you think. - Gary In.
World of Mouth Records 3533 16th St. San Francisco CA 94114

TOO COOL

Too Young Too Loose Too Cool cassette
Good God these guys are the glamiest things I've ever heard, obviously copying the Dolls and probably a few bands you might see on MTV, but they sound more like an exaggerated version of the SF Dogs! They'll love 'em in those suburban hair clubs but I wouldn't wanna run around Indiana calling myself Candy or Poppy. - Gary In.
Chatterbox Music/Kingdom of Cool 2150 S. Pennsylvania Indy 46225

TORTURE GARDEN

LP
The first time I heard the Boredoms I thought they were geniuses. Brilliantly shredding any concept on the term "music" alternative or otherwise. Unfortunately, everything something interesting sprouts, soon to follow are the strangling weeds which attempt to follow the same path. First the Ruins, now Torture Garden. Admitted TG have an amazing gatefold cover which sets the mood as a Spider-man "rapes" a woman. The other beautiful painting is of a uniformed man peeling, then licking the face off of a young school girl. With this to stare at - you're ready to blast off into a 21 song animated bash wash of noise jazz and hardcore. All sporadically fast and confusing as fuck. They have their moments but most of the rest are too obviously borrowed. Still worth it if you're a boredoms fan. - Krk
Earache POB 144, Nottingham, England

TROUBLE WITH LARRY

Anemone 7" EP
This name sounds familiar. Still nothing good comes to mind. Listening to this even less compliments come to mind. Fuck I'd even go as far as to say this blows. Dragged out drama-rod. Real scary mon. Whatever. - Krk
Good Kitty 201 A. North Davis Ave., Richmond, VA 23220 USA

TUMBLEWEED

Proton Energy Pills Mini LP
Side one has a couple incredibly fun punk pop songs, stuff so great it would give Cruz Records a run for their money. Some melower ones that aren't too bad either. Side two hosts a somewhat long song which has its moments but mostly drags and builds up to nothing. A good follow up to their 7", back when they went by the name "Proton Energy Pills". - Krk
Waterfront POB A537, Sydney, Australia South 2000

TUMOR CIRCUS

Take Me Back / Swine Flu 7"
It's Jello Biafra with Steel Pole Bath tub. It's already a candidate for best single of '91. Ferocious, furious, funny. Ingenious use for a lyric sheet. Ape it up, dudes! - Cake
Alternative Tentacles POB 11458, San Francisco, CA 94110 USA

VAMPIRE RODENTS

War Music Cassette
This is some of that weird sampled shit mixed with guitars and percussion. You got you constant rhythm and whole bunch of creepy sounds on top of that. The vocals vary from "talking man" to "Lungcheese". The lyrics are pretty dark. Not for the squeamish I'd say. - Buckthead
VR POB 36988, Phoenix, AZ 85067 USA

VARIOUS

Fresh Sounds From Middle America #5 CD
Wow, you can sure cram a lot on one of these things, 17 cuts by 17 bands PLUS, get this, an eleven minute Civil War tale told by William Burroughs! You know, the author, right? Has a record out right now? Hello? Go to the library, kid. Anyway, this be all Kansas bands which is how Bill fits in, he's from Lawrence I think. Definitely a diverse selection here, going from mellow Mellencamp-ish twanging through somewhat repetitive pop to a kinda funky Guess Who sorta sounding band through retrofunk to Tangerine Dream-like

synth into metal and an Ozzyish band, one Cinderella clone and one that sounds like Toxic Reasons! to name a few. Cool lookin' CD too. If you like a whole breadbasket of bands all in one disc than check this out. - Gary In.
Fresh Sounds PO Box 36, Lawrence KS 66044-0036

VARIOUS

San Jose is Throwing Up cassette
Holy tacos onna grill this tape's got 14 BANDS doing 42 SONGS in 90 MINUTES! Plus you get a BOOKLET, all for 5 STINKIN' BUCKS! WOTTA DEAL! Give him a buck or so for postage too I'd say. Definitely a hardcore massacre, if you like crazed little suburban punkrock guys playin' real fast, you'll like thisun. - Gary In.
Joe, 2095 Orlando Dr., San Jose CA 95122

VARIOUS

TERMINAL CITY RICOCHET soundtrack LP
Definitely one of the great punk movie soundtracks of all time, right up there with "Repo Man" or the Decline...DOA, Jello, Jello with DOA, Beatnigs, Nomeansno, and others, this dude is crammed with goodies. You may never see this movie but this album is a must buy nonetheless. - Gary In.
Alternative Tentacles

VARIOUS

Powerless tape
Sound quality ranges from good to not so good on this 60 minute tape with 13 punk bands. Citizen Fish takes the grand prize here with their two ska meets Subhumanz winners. Other standouts include: Academy 23, Section 46, Sanity Assassins, New faith, Blank Schatz and Large Hardware. While there was a lot of mediocre stuff, only one tune really sucked. Not great, but not bad. - Pookie Muschead
Black Plastic 3030 W. 46th Ave., Denver, CO 80211 USA

VARIOUS

Flower World tape
First off, the sound quality is a bit muffled on this 13 band comp. High points include Miranda Warning (ok college), Shonen Knife (raw track from '80), Shattered Silence (ok punk), and Expando Brain (good post punk). The best track, White Flag's "Instant Breakfast", was already released by Positive Force in '87. One track each with the majority being duds. This couldn't bench a nickel (gym talk for a five pound plate). - Pookie Muschead
Butt Tapes 24-10 Higashidacho 604 Fine Kadoma, Kadoma-shi, Osaka, Japan 571

VARIOUS

Big Drill Car / Chemical People 7" (Yel.)
A cool covers single (Cheap Trick "Surrender", Kiss "Getaway") Great sleeve. I like it a lot and it's not on Sub Pop! - Cake
Cruz POB 7756, Long Beach, CA 90807 USA

VARIOUS

On The Rocks 7" EP
The Monomen are going to be the band to watch in '91. I KNOW it! Awesome, out take ("Daylight"). Game For Vultures and Marble Orchard round out this wonderful first volume of out take singles. - Cake
Estrus PO Box 2125, Bellingham, Wa 98227

VARIOUS

Tales From Estrus 7" EP
One cut each from Night Kings, Marble Orchard, Ultras and the Mummies, with a cool comic book insert. Great packaging and songs by all the bands... even the Mummies. - Cake
Estrus PO Box 2125, Bellingham, Wa 98227

VARIOUS

Intent / Yo! Baba Larry 7" Split
I can't believe Intent is stupid enough to rip off Ignition's logo/cover art then have the balls to wear an Ignition t-shirt! Fuck. Ok, emo-rock punk with some interesting spurts. SOME. YBL sound like a drunk Warlock Pincers, not bad. - Krk
Hella Cool 502 Clinton Ave., Albany, NY 12206 USA

VARIOUS

Cantankerous / Confrontation split 7" EP
Cantankerous is a heavy "psycho" type of

Will of Beans

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rock-core band with lotta up and down guitar scale work. Not bad, could have been a lot better if the recording wasn't so muffled. Confrontation I'm actually familiar with having seen them live. These guys play traditional "grindcore" vocals, darkly heavy guitars and whiplash drumming. Breaks in the music structure come in just in time to save these songs from running together. A worthwhile release for fans of this type of "music". - Krk
Leverage POB 4573, Laguna Beach, CA 92653

VARIOUS

1984 the Fourth LP
20 tunes, 20 bands, from France, U.S., Japan and others, that was too heavy on speed core and generic thrash. I made it through, though and highlights were the popish Sanity Assassins (U.S.) and Die Schwarzen Schläfe (Germany), with a tune full of good hooks. - Martin McMartin
New Wave APMC BPN 6, 75462 Paris Cedex, France

VARIOUS

From Twisted Minds Come LP
I fuckin' hate beat box, noise, megaphone, drone shit. It seems like such a stupid gimmick to cover up a lack of talent. I hate shit like this twice as much now that I actually sat through a Babyland "performance" but that's another story. Worth checking out on this were Bootbeast and Pocket Fishermen who actually played guitar songs with a hook or two. Coztheshroom was ok '77 style punk. And what's the big fuss about Surgery? They contribute a more boring version of a Dylan song than Grandpa Bob could ever deliver. - Martin McMartin
Noiseville POB 124, Yonkers, NY 10710 USA

VARIOUS

Blisters/Nude Swirl split 7" EP
The Blisters open with an all right pop-jam. Very All inspired, gee what's new? But as I reach for the turntable to flip the record over... what's this? A familiar note? Oh my God, the Blisters are playing "Never Say Die" and not by the fucking Undead, but by Black Sabbath! I couldn't believe it! I was shocked to hear it, I was expecting "Paranoid", "War Pigs" or "Sabotage" but "Never Say Die" was a shocker, so maybe these guys aren't so bad after all. Johnny Blade! Nude Swirl play a pop

thing with lotta rock inspired guitars. Maybe even Seattle influenced, especially on the last cut. Over all, not a bad release. The "Never Say Die" jam makes it worthwhile. - Krk
Pintonium-ag USA

VARIOUS

Alice Donut / Da Willys split 7 inch
Alice fucking Donut are great. As the saying goes "They rock my world". Da Willys, on the other hand, are tired, boring and try-to-be-so-cool-they-fail-miserably. Don't say I didn't warn you kids! - Cake
Rave POB 40075, Philadelphia, PA 19106 USA

VARIOUS

Antiseen / Rancid Vat split 7"
Strange, Antiseen are the Motorhead of the '90s... but we've heard it all before. Rancid Vat, on the other hand, are a cool, noise incarnate fucked up "let's see what happens" type band and succeed dude. Sorta makes you wish you vomited during your First Holy Communion. - Cake
Rave POB 40075, Philadelphia, PA 19106 USA

VARIOUS

More Fiends / 27 Devils Joking 7" (Blue)
England meet Santa Fe, New Mexico. Now untune your guitars and... arghhhhh! Took the bass player of 27 Devils Joking (Tom) to Stiff Little Fingers years ago. You owe me one, dude! - Cake
Rave POB 40075, Philadelphia, PA 19106 USA

VARIOUS

Bobbing For Pavement LP
Aside from the name brand bands; Gas Huffer, the Derelicts, Bay Of Pigs, Big Brown House, this 8 band, 13 song all Seattle comp has some fun shit. Like the post-punk howls of the Gits fronted by one ornery girl. The also female fronted Hammer Box have some soulful spill to their rock-pop and what comp would be complete without the joke band... My Name. Really worthwhile, lotta good songs, only 1000 made. Poster/lyric sheet too! - Krk
Rathouse Records 1900 E. Denny Way, Seattle WA 98122

VARIOUS

Hollywood Cassette
Forget Randy Newman. Forget The Doors. Forget X. Harvey Kubernik really loves L.A. On this, his

fourth aural venture, he produces and coordinates poets, actors, musicians, and assorted Big Orange scenesters to create an effective L.A.P.D. helicopter-ish overview of this often misunderstood city. As is the nature of the compilation beast, you're gonna have some good and bad pieces juxtaposed against each other; not unlike the multi-ethnic cities and streets of this town. It can be very hit and miss, kinda like dodging bullets on the 110 freeway. The liner notes are ridiculously tiny (I'm gonna sue for eye strain!), but when you're talking a labor of love, you've gotta cut some slack. After all, when you're enthralled with something, or someone, you deal with the imperfections. - POOCH
Rhino USA

VARIOUS

Satyricon... the Album LP
Sort of a tribute to people and sounds that have slithered through Portland's underground club the Satyricon. Most of it consists of hard-ass bands, some sonic psychedelia, a little spoken word. A nicely packaged, well thought out record. Check out: Poison Idea, Obituaries (live), Walt Curtis, Miracle Workers... - Buckethead
Satyricon 125 N.W. 6th, Portland, OR 97209 USA

VARIOUS

Thrashing Till Death LP
Pretty decent sound quality (considering they're demos) on these 14 tracks by 7 Spanish speed and thrashmetal bands. The Scum track absolutely rips glutes and Estigia's Metallica cum Slayer tracks curl hard and precise. Otherwise decent bands with social lyrics except for Necrophiliac (ohh scary). Hey Necro, can the corny Satan lyrics until you do something worse than Richard Ramirez before I leg press your skulls through the wall and show you some real carnage. Cool for fans of this genre. - Pookie Musclehead
Semaphore Productions C/de la Cera, 53 08001 Barcelona, Spain

VARIOUS

Spasm Sampler #1 Cassette
I'm sure this has been out for awhile but somehow has been overlooked by us. This comp showcases the best in the L.A. alternative/experimental world, bands like My Sin, Pressure Hed, Ethyl

Meatplow, War World and a few others. Some of the cuts drag out, but over all this tape shows a growing enthusiasm and community among the featured artists. Comes in a killer, DIY package. Write to Spasm and get up to date! - Al
Spasm POB 38220, Hollywood, CA 90038 USA

VARIOUS

Gas Huffer / Fastbacks split 7"
The Fastbacks are a bouncy, garagey Seattle pop-punk band with naive-sounding female vocals. Gas Huffer "King of Hubcaps" is THE PICKUP OF THE MONTH! The first time I heard this was on the radio. After about 30 seconds of it I dropped everything I was doing, called the station and clamored to know who the hell it was, what the song was, and DID THE HAVE ANYTHING ELSE OUT. Mere words are gonna fail me if I try to describe this grungy, crazy, groovin', mesmerizing, boss slab of PURE GREASE about one of those guys who hangs around salvage heaps. So go get it or request it and find out for yourself (especially Clawhammer fans). A+ - Carmin
Steve Priest Fan Club USA

VARIOUS

Fluid / Nirvana 7"
Fluid - the MC5 of the 1990's, great live cut. Nirvana - the best Seattle band in the world cover a fuckin' Vaseline song. Must buy. Makes you wish that they never canceled Battlestar Galactica. - Cake
Sub Pop POB 20645, Seattle, WA 98101 USA

VARIOUS

Beets, A Collection Of Jazz Songs LP
Modern jazz background music by experimental types like Fred, Frith, Sun Ra and Snake Finger. This spells dullsville to me, daddy. - Martin McMartin
Tectones USA

VARIOUS

Tit Wrench / Volkswahle (split) 7"
Tit Wrench is totally hot. "Life Sucks, Do Me" is a full on satirical comment on the entire industrial fuck me dance club scene. There's something to be said for not taking yourself too seriously. The Volkswahle side of this split, however, is blatantly subversive and actually sort of annoying. Good for a laugh. - Buckethead

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VARIOUS

16 Guys Against The Rest 7" EP
This sucks. The title says it all... it's us against them. - Jes
Weed Sonnhalde 45, 7800 Freiburg, West Germany

VARIOUS

Drome / Another Headache split 7"
Both "bands" have a vibrating, apathetic drone quality that climaxes deadily slow. Not much rhythm or content, just relentless texture with some media sampling. In other words, noise. 5 bucks worth of freeway soundtrack in slow motion. Only 500 made, mine was numbered 69, but why doesn't it add up in real life? - Krk
Work In Progress 210 Pitshanger Lane, Ealing, London, England W5 1QG

VERY PLEASANT NEIGHBOR

7" EP
This very pleasant production must have taken sooooo long to record. The production is sharp, bitter and sweet. I don't think any release has come this close to the audio geniusness of Geza X. Not that the VPN's sound exactly like Mr. X, no, but this NY based outfit (project?) have that same neon colored, highly animated 3-D feel. Zany, wild and damaged as all fuck. Any band that can play a kazoo with the grace of a Gazelle to the rhythm of a flying Platypus is welcome to play at my wedding. Violins also come in to create an uneasy kinda nervous twitch. This is nerdy, over-eclectic fun music that grows on ya like a third leg, ugly but efficient! Absolute must have for all. - Krk
Fang POB 652 Stuyveant Station, New York, NY 10009 USA

VICTORY ACRES

Cassette
This band has been around for ages. Technically they rip. Very tight sometimes ethereal. Good variety, reminds me of Apple with a deeper lyrical content. Mary has a voice that requires attention. I hope to hear more. - Buckethead
Victory Acres Records 3723 N. 9th Pl. Phoenix AZ 85014

VIRGINIAS SCRAPINGS 7" EP

Slime covered rock with bad-ass post punk edge. Guitar riffs carry (barely) those primal jams to an almost tolerable level. The recording is pretty mono - but that gives this release that crucial debut quality. Ok. - Krk
Elastic 8463 East Saratoga, Anaheim, CA 92808

VISIGOTHIS

Full Treatment CD
Wimpy pop rock making a half hearted attempt to get a garage edge. Too cute and clean, like most things I've seen from Massachusetts. - Martin
McMartin
Rexco POB 1081, Lowell, MA 01853 USA

VOMIT LAUNCH

Of 7" EP
The last VL release I heard was "Exiled Sandwich" which I liked. Kinda psychedelic with dulcet vocals, upbeat and fun. This new 7" takes all the dragged out "acoustic" aspects of that electric LP and drags 'em over the course of two songs. If you're a fan "Of" is cool. If you're not then I doubt you'll be converted. - Krk
Teen Beat POB 50373, Washington, DC 90091

WARZONE

Amerika The Pitiful 7" EP
Generic. Generic. Generic. Prototypical one chord punk rock (circa '82). Only record I'm reviewing which Pookie Musclehead likes (people are so fuckin' predictable) and perhaps the worst. - Cake
Allied POB 460683, San Francisco, CA 94146

WHITE FLAG AND TONY ADOLESCENT

Young Girls / Demolition Girl 7"
The cop look alike returns with a Glen Matlock (?) cover and an Ed Kuepper composition on the b-side. It's like 1979 never happened and England was still the rave. - Cake
Sympathy for the Record Industry 4901 Virginia Ave., Long Beach, CA 90805 USA

WHY I AM

In A State Of Limbo Cassette
Sometimes sounds like young hardcore. And then wam, it's U2! It actually sounds pretty good. I like those sub-melodies on the bass. I can't understand a word of the lyrics though. - Buckethead
1310 San Marcos St. Arlington TX 76013

WORK DOGS

7"
Drunkenly lost somewhere between mid-Iggy Pop and early Nick Cave, the Work Dogs may be the only NY outfit to propel me to drink like a fish with the grace of an octopus on land. Bare to the bone rhythms with piano insertations that sketch a blue velvet lounge. The vocals are a wicked combination of the mentioned "artists" before they fancied themselves as "artists". Side two is a continuation of the same song except more guitar wahwahness is thrown in to remind you Jimi Hendrix once lived. Must have. - Krk
Vital 81 Second Ave., New York, NY 10003 USA

WORLD MADE FLESH

7" EP
The vocals sound exactly like Theo from the Lunachicks, the music is along the same lines. Maybe performed a little better with a stronger leaning towards rock than punk. Trip out. - Krk
Squat or Rot POB 20012 Tompkins Sq. Sta., New York, NY 10009 USA

WORLD OF SKIN

Ten Songs For Another World LP
This is a sort of Swans offshoot band... why I don't know. In my opinion the Swans haven't been breaking any new ground lately, and this project doesn't bring any new or old surprises. Dangerously slow, dirgey, softly sung and multi-layered songs that just seem to evaporate from my speakers. I think the idea is to listen to this on some mildly depressant drugs, it's that kind of a vibe. - AI
Rough Trade 611 Broadway #311, New York, NY 10012 USA

WUSSIES

Promised Land 7" EP
These Wussies really caught me off guard. The male vocals have that high pitched Becky Bondage (Vice Squad) sound. "Small Town, Small Minds" has an upbeat Buzzcocks edge but as a whole this EP sounds a lot like Rik L. Rik's cuts on the Beach Blvd. LP which is a major compliment. Even the lyrics have a twisted angle to social-political topics. Why not, send these folks some cash. - Krk
Future Vibes POB 7651, Wilton, CT 06897 USA

YARD TRAUMA

Eyes EP 7"
Well-played single, although it does no justice to YT's live yeehaw'n roll. "Eyes", a tale of paranoia, trends near thrash-punk waters. "Priority Male" stands out on the flip, a groovy garage chunker with its '60s roots placed in a cool '90s perspective (no fuzz guitars or snotty vocals). You'll be singing along with this one in no time. B. - Carmin
Dionysus POB 1975, Burbank, CA 91607 USA

ZOO GODS (The Beautiful Authentic) cassette

A real straight ahead rocker, just enough balls out oomph and fortunately not some exaggerated parody. The lyrics are a bit goofy but then who listens to those anyway. Should be one of the better rock bands in the Indy area. - Gary In.
Levin Inc. PO Box 55744 Indianapolis IN 46205

ZOOGS RIFT

Europe 1990 LP
Is there is one fucking L.A. group I just don't fucking understand, it's Zoogz Rift. They have what? Over a half dozen records out and they all suck. How on earth the "band" managed to go to Europe is beyond me. Horrible, pathetic "improv" type of jam shit. If this dude can get this far with the talent of my 3 foot dog, so can you with only a washboard. - Krk
Musical Tragedies Muggenhofferstrasse 39, 8500 Nurnburg 80, Germany

ZOOGS RIFT AND MARC MYLAR

Nutritionally Sound CD
Harmless little noise doodles, clap tracks programmed parodies of a few cover tunes you may already hate. Irritating background muzak. - Martin
McMartin
Trigon 6837 Hanna Ave., Canoga Park, CA 91303

ZULU'S PETALS 7"

At least the Zulu's have the common sense not to subscribe to the accepted "pop" guitar textured shit. What this 3 piece power trio does is more balancing on tribal rock'n'roll. Still "pop" comes to mind but only to define. Upbeat and well paced. Interesting drumming and guitar playing make this 7" a cut above the rest of the Susstones releases I've heard. Not bad. - Krk
Susstones POB 6425, Minneapolis, MN 55406

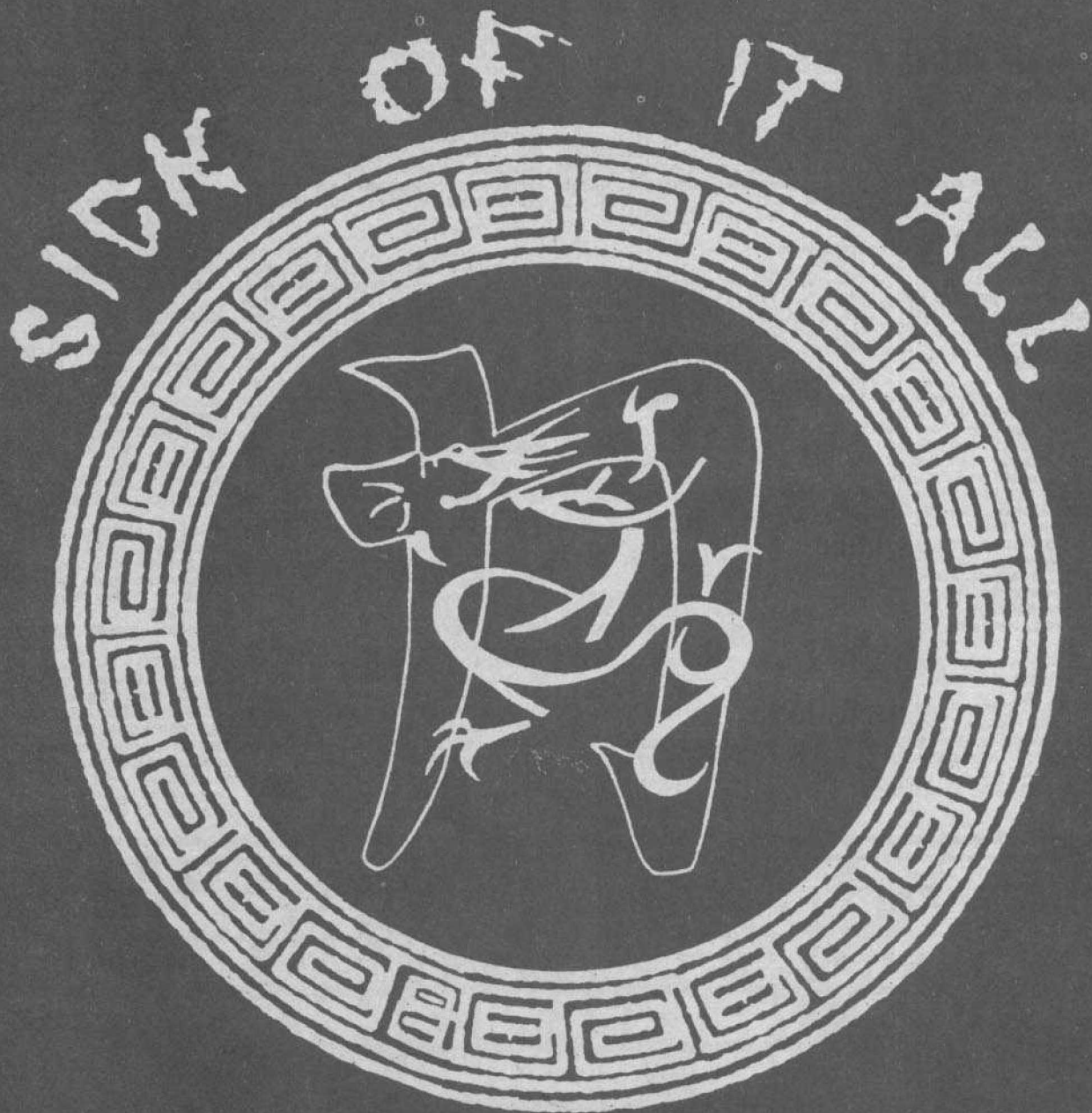
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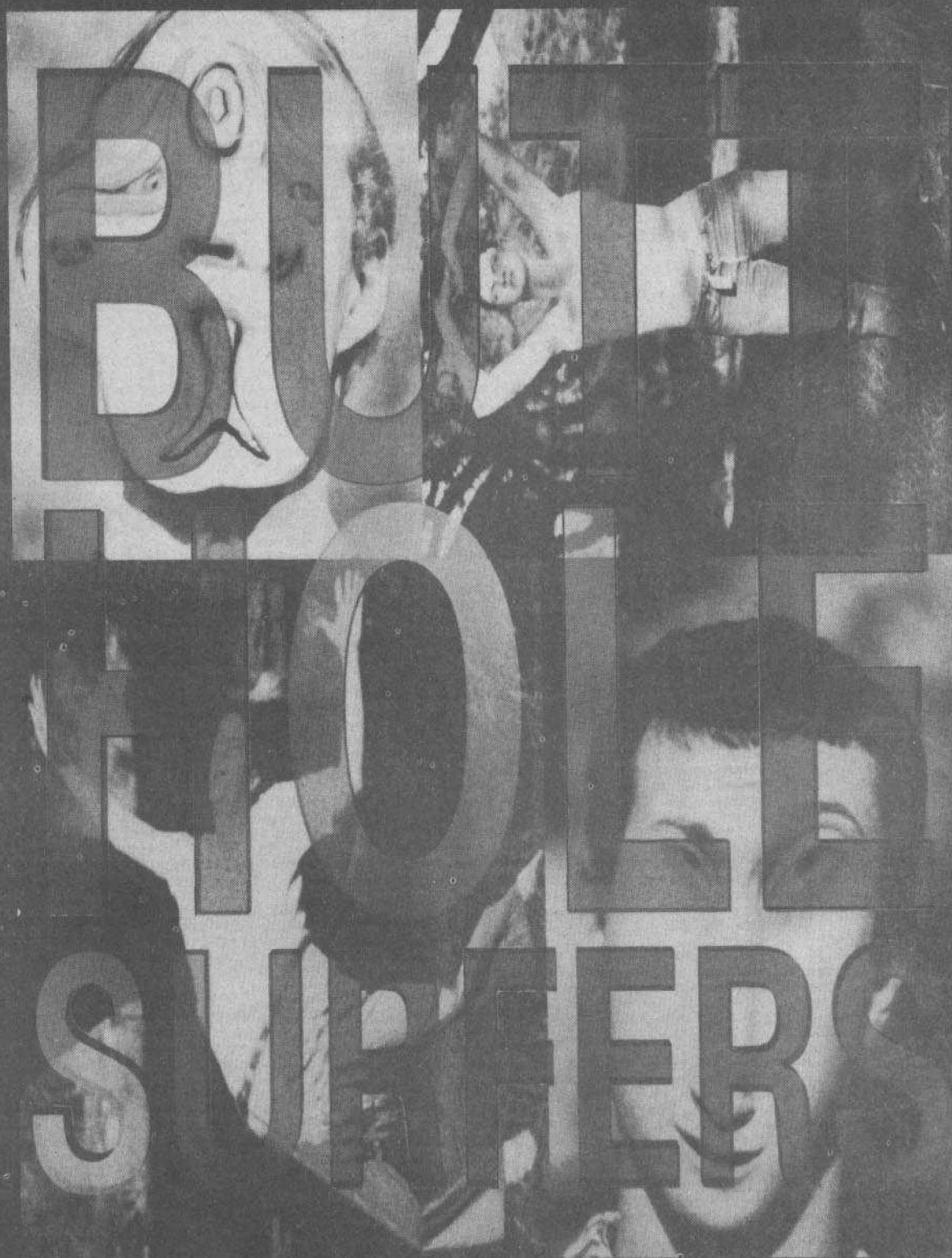
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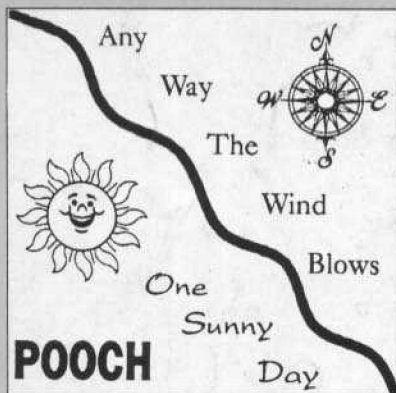


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